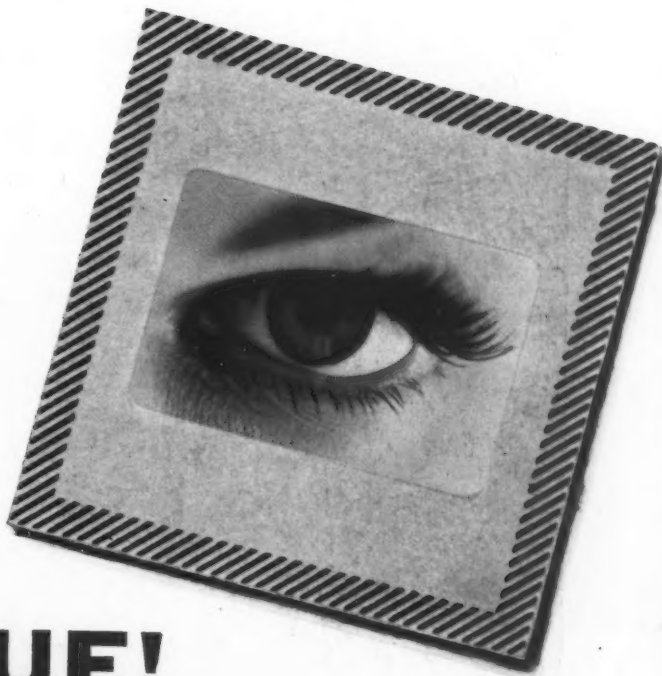
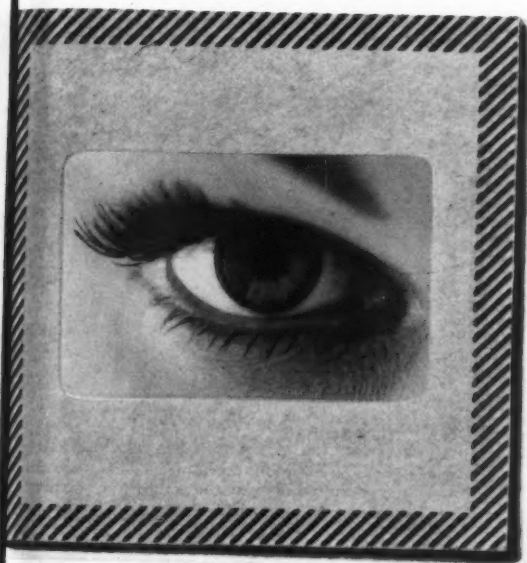


FINE ARTS

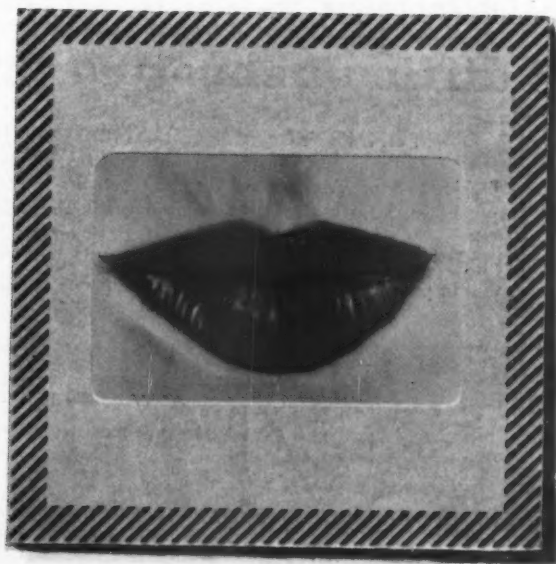
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# modern PHOTOGRAPHY



## 35MM ISSUE!



HAL REIFF

ON ASSIGNMENT WITH JACQUES LOWE:



BRILLIANT COLOR IN A DRIVING DOWNPOUR. Only Super Anscochrome could reproduce reds here without problems of "greying up". Exposure: 1/25 sec. at f/2.8.



REPORTAGE IN THE OPERATING ROOM becomes simple with Super Anscochrome. Pictures are critically sharp, whites clean and skin tones natural. Exposure: 1/25 sec. at f/2.8.

DELICATE PASTELS BY EXISTING LIGHT are a natural for Super Anscochrome's high speed and superb color balance. Mother and child by windowlight, exposure 1/25 sec. at f/3.5, could not have been captured with slower film. Note the subtle colors and delicate flesh tones. Super Anscochrome available in 120 roll and 35mm sizes.

## How Super Anscochrome solves 3 difficult shooting problems

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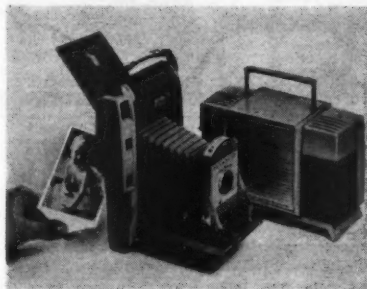


(PICTURE IN A MINUTE)

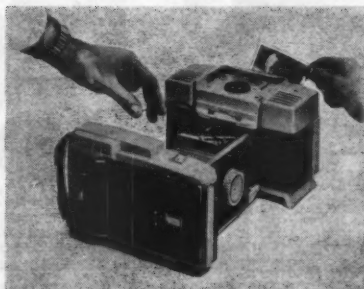


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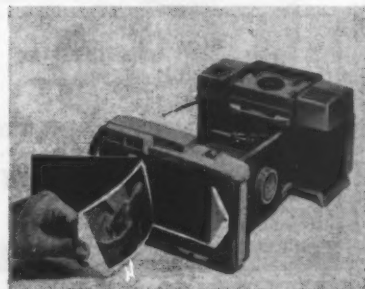
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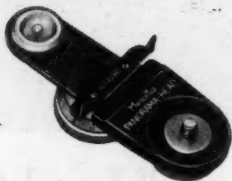
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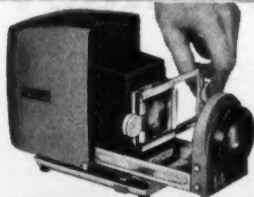
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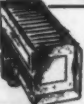
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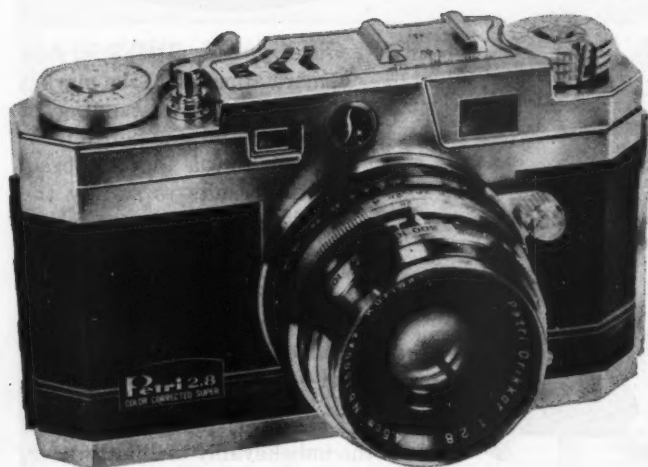
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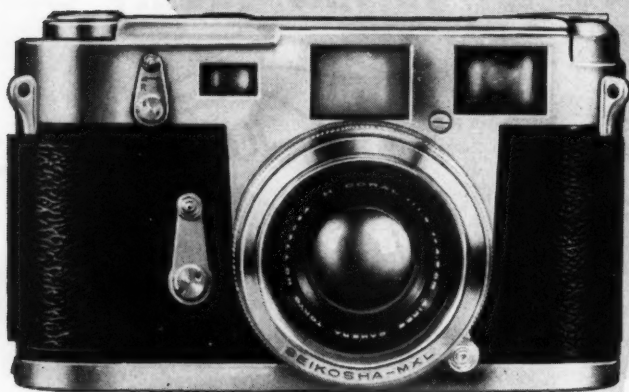


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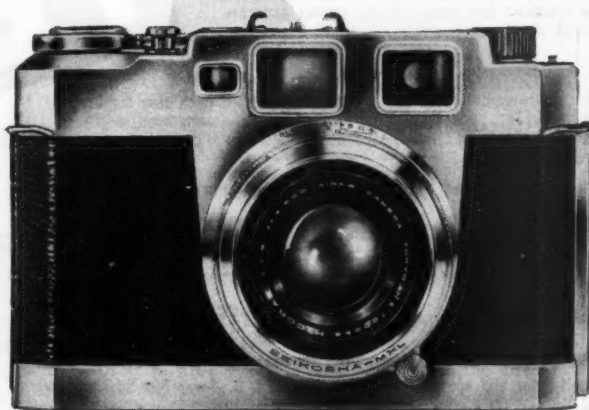
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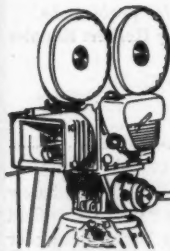
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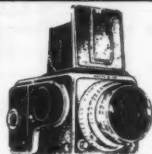
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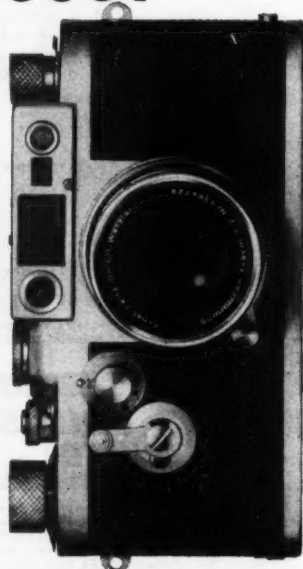
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JUNE 1958, VOL. 22, NO. 4

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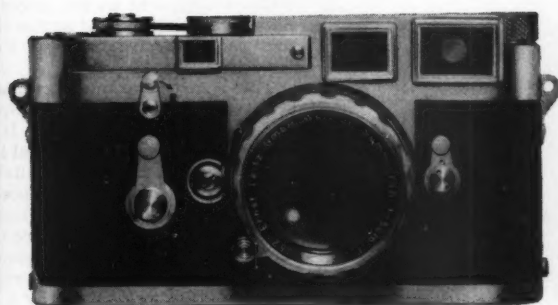
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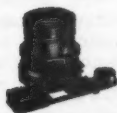
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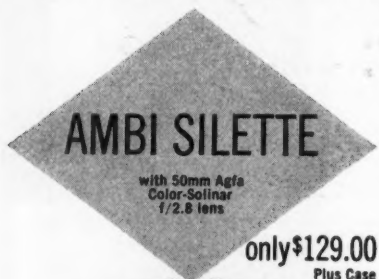
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## Coffee Break WITH THE EDITORS

### THIS MONTH'S COVER . . .

The novel portrait on our cover this month was conceived in the intricate imagination of MODERN's art director, Ernest Scarfone—and recorded one day in the camera of photographer Hal Reiff. After a time, Reiff submitted



Hildegarde

several dozen eyes and mouths—and Scarfone whiled away a pleasant morning trying out various combinations. Finally narrowed it down to one mouth and one eye. Hardly the full complement of features. But, being a resourceful sort, he made one eye do for two. You guessed—one of our cover eyes is a reverse print of the other. Eye and mouth belong to the same girl—a model whose name is just Hildegarde. Above, more of Hildegarde.

### FLAPJACKS AND PHOTOGRAPHS . .

The invitation was irresistible. On *Saturday Evening Post* (SEP) stationery and bordered in red checks, it asked us to stop by the Commodore Hotel on an appointed morning for flapjacks and sausage—and incidentally to preview a collection of color photographs taken on assignment for SEP by Ivan Dmitri. Admirers, as we are, of both flapjacks and sausage, we accepted with celerity.

Charles Ficke of SEP's New York office met us at the door of the dining room, found us a red-check covered table, and dashed off to commandeer the promised edibles. We noted only one long face in an otherwise cheerful crowd. Belonged to a mournful-eyed basset hound, who peered up at us hopefully from under a nearby table.

Some half hour later we set out to see America first—through the eyes of Ivan Dmitri. Mr. Ficke introduced us to one of several Radio City Rockettes whose appointed task it was to see that sleepy, satisfied visitors found their way to the picture gallery. A wise precaution. Six turns, a ramp, two flights of stairs and 5,000 commuters

later we arrived at the gallery in adjoining Grand Central Station.

The collection of 70 photographs we found there was a tribute to the skill and versatility of Mr. Dmitri (who photographed SEP's first inside color spread, back in 1937, by the way). All 70 have appeared on the pages of the *Saturday Evening Post* within the past ten years—twelve in its "Face of America" series.

These particular photographs were selected as the "most thought-provoking of Dmitri's color work." It seems to us, however, that his appeal is more emotional than cerebral. Dmitri has a talent for evoking such responses as wonder, quiet humor and nostalgia. His color and composition are the unmistakable work of a craftsman.

During the first week, it is reported, the exhibition was visited by a record crowd of 23,000 people—and one basset hound.

### CASE OF THE FLYING FLASHBULB . .

So you think you have problems with flash! Consider the consternation of James M. Herrmann of Long Island, New York, who watched a flashbulb rise unassisted from a low table in his living room and strike a wall 12 feet away! Lest any hasty conclusions be drawn, let us add that the phenomenon was also witnessed by John Gold, New York correspondent for *The London Evening News*.

While the flying flashbulb may have been the neatest trick of the week, it wasn't the only one. The doings around the Herrmann house during February and March were straight out of an old Topper movie. In motion at various times were a sugar bowl, geographic globe, tables, book cases and a phonograph, to name a few. Bottles, too, developed the disconcerting habit of popping their caps and spilling their contents. Some even hopped out of their containers first.

The distracted Herrmanns—father, mother, 13-year-old daughter and 12-year-old son—have sought assistance from every conceivable quarter. A Roman Catholic priest blessed the house, the chimney was capped with a revolving device to keep out mischievous drafts, County Police were summoned and one of their men assigned to study the "case." Specialized private investigators did their own gumshoeing—with a variety of equipment ranging from electronic vibrators to willow dowlers.

As we go to press, the mystery at the green ranch house in Seaford, L. I., remains unsolved—although a number

(Continued on page 14)

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## COFFEE BREAK

(Continued from page 12)

of imaginative solutions have been suggested by theorists and amateur ghost trappers. The poltergeist (noisy ghost) theory prevails among the superstitious—and the romantic—but that capricious spirit continues to resist all efforts to banish it.

### CURIOUSEST • • •

Photographer Sam Nocella wandered over to the University of Pennsylvania's chemistry lab on a recent day to see what was new. There the American Cancer Society supports a



program of cancer research—and a nice profusion of white mice.

Nocella recorded the activity with his Leica M3, then set it aside near a mouse-filled jar while he turned to chat with one of the scientists. One mouse, apparently bolder and more curious than the rest, undertook to investigate the one-eyed monster whose chatter was momentarily silenced. See result above. Nocella, a photographer of experience and forethought, had another camera with him. (Fooled you, didn't we?)

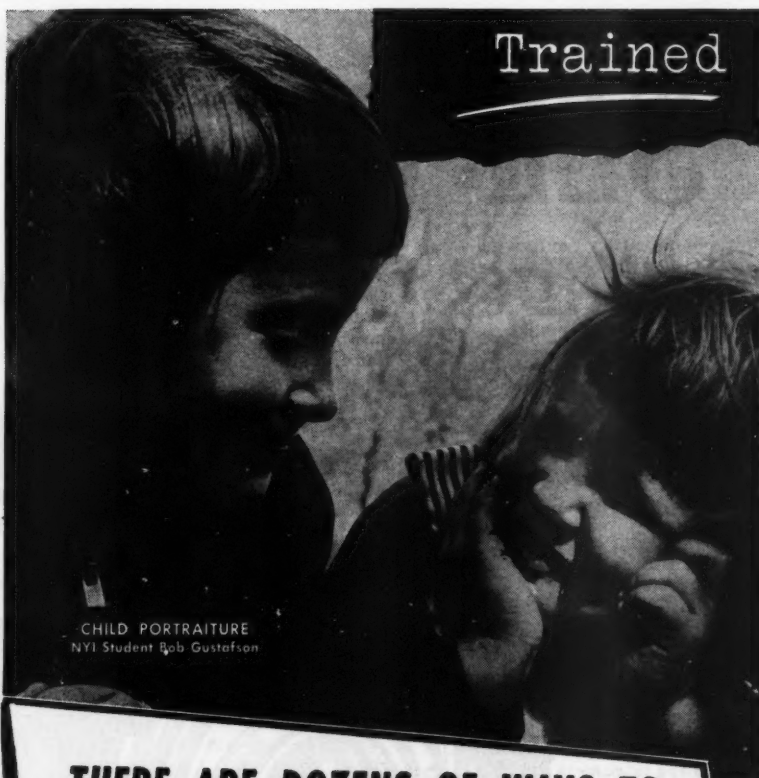
### GET OUT THERE AND RECREATE! • •

June, which we had always associated with moon, spoon and the last day of school, has a new title—courtesy of the National Recreation Assn. They have named it *National Recreation Month* and are encouraging us all to participate in its nationwide observance.

"Through the constructive use of recreation, we can all become better informed, happier and more productive people," their bulletin suggests.

Photographers—from snapshotters and vacation recorders to the serious amateur and professional—have never needed any special invitation to put their leisure hours to good use. Especially when June comes along, with its golden days and its promise (too often unkept) of long hours of do-nothing, do shutter fingers twitch—and the urge to see and to record what we see overcomes us all.

At any rate, with the moon, the spoon and the last day of school, it seems to us that good old June has always been a month for recreation—or at least the beginning of it. But anyway, it's nice to know it's official now.



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## LETTERS TO THE EDITOR

### The Good Old Days

Sirs:

Having been an amateur for 25 years, I can remember when the photo magazines published each month an impressive group of fine photographs. These photos were excellent both from a standpoint of photographic excellence and artistic quality.

Today, however, the material used is, in general, virtually an insult to anyone with true artistic appreciation.



We find photos grossly distorted, blurred, compositionally poor and in general a real disappointment.

What has happened to the old boys who used to do such fine work?

Anyway, here is a photo of a thunderhead, made on the Neuse River at New Bern. I used Panatomic-X in a Minolta Autocord camera, exposed at 1/100 and f/8 with a yellow filter. I think it is a rare and excellent photograph.

New Bern, N. C. Theodore Baxter

### LVS: Aye and Nay

Sirs:

I have read a number of John Wolbarst's articles in MODERN and found them interesting and informative. That is until his treatise on LVS in the February issue took the wind out of my sails. I am sorry, but LVS, to me, is nothing more than a gimmick, conjured up by someone with a motive other than the camera conscious citizen's interest.

Who was it that decided to make obsolete the conventional method of

(Continued on page 23)



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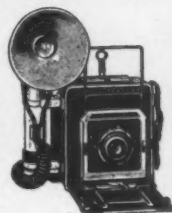
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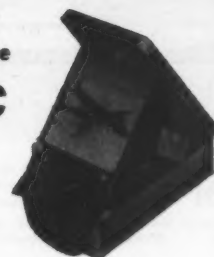
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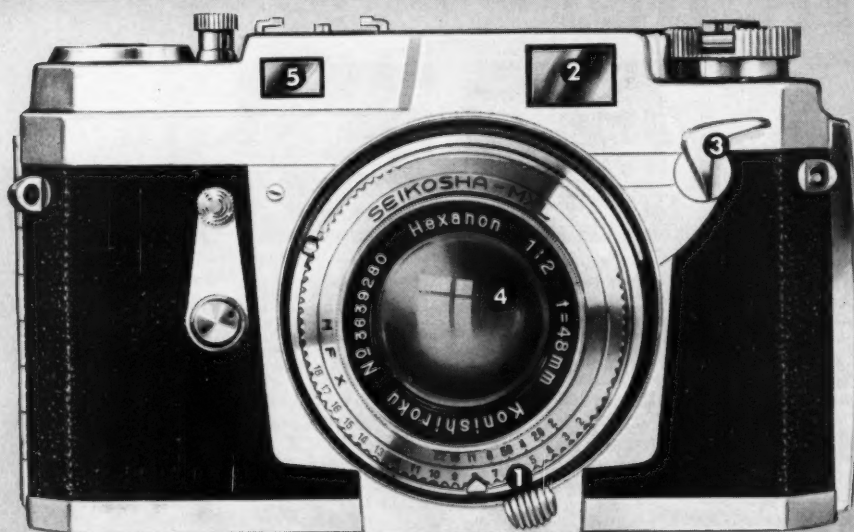
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## LETTERS TO THE EDITOR

(Continued from page 16)

camera settings? I can make my adjustments of f-stop, speed, distance and also check field depth in ten seconds or less, with my present camera. Can LVS improve on that? By how much? Two—three seconds? Sorry, but that's no selling point to me.

As far as I'm concerned, let those that want it have it. Perhaps, before long, a machine will hit the market, capable of selecting and composing the best possible picture of any given subject. Self-adjusting, self-winding and tripping the shutter itself. When this happens my nephew, age 4, equipped with such an instrument, could easily outdo the Steichens, the Westons, the Adams, et al—with his first roll of film.

No thanks. No LVS for me.  
Brooklyn, N. Y. E. V. Fitzgerald

Sirs:

I have just finished John Wolbarst's article in the Feb. issue of MODERN PHOTOGRAPHY on the controversial LVS system. Since this system was introduced I have been reading a lot about it, pro and con. Finally decided that it wasn't for me.

Last week I received a new Hasselblad 500C, which I have had on order since it was announced. In order to work with this wonderful camera, I was bound to at least give the new LVS a try. Now I am lost for words as praise for the LVS system. I'll just say it saves me time, requires less concentration on the mechanical aspect of photography and enables me to devote my thinking to the pictorial arrangement.

I do believe that, if not now, then soon—or maybe not too long—the LVS system will be as standard to a camera as the automatic transmission is to the auto of today.

Ticonderoga, N. Y. Albert J. Gates

### Family Man

Sirs:

I want you to know how much I enjoyed the feature by Stefano Robino in your March issue ("This Is My Family").

These pictures are truly heart-warming in the simple, unstudied grace of the subjects. Mr. Robino's technique, while obviously that of a professional, was not allowed for a moment to interfere with the real object of this session—the photographic depiction of three lovely people.

Mr. Robino should be a very happy man.

Pittsburgh, Pa. Charles C. Sords

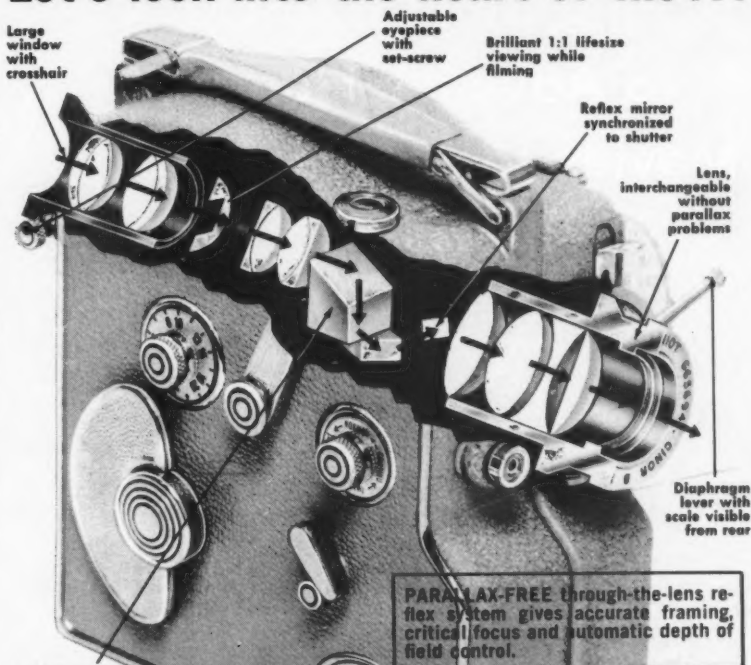
### Riddle

Sirs:

Upon reflection, I should say that your magazine has grown much, much duller since the issue of April 1955. Seattle, Wash. R. P. Adams

• We give up—why?—Ed.

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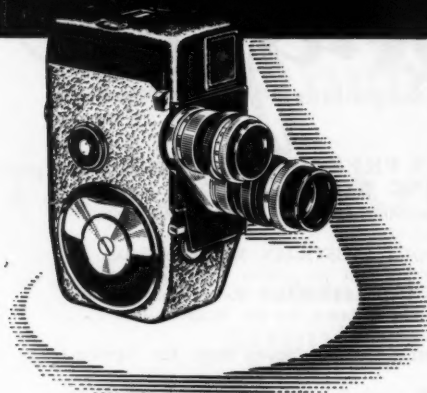
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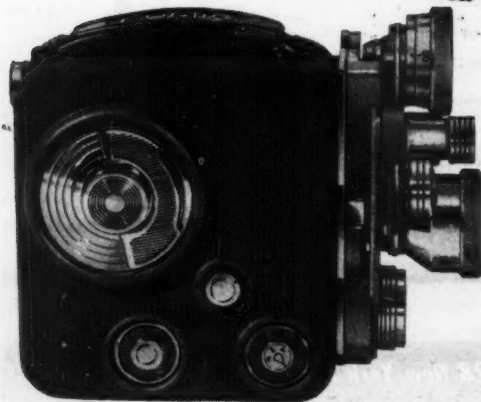
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# New Photo Books

**THE FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY**, edited by Frederick Purves. 1298 pages. The Macmillan Company. \$20.

The review of *The Focal Encyclopedia of Photography* appears in "What's Ahead," page 102.

**HOW TO SHOOT WEDDINGS**, by Michael K. Arin. 128 pages, 80 illustrations. Amphoto, New York. \$3.95

An old hand at this sort of thing, Michael Arin takes the novice step by step through a wedding assignment—shows what shots to take, why and how to take them. In addition to techniques, he includes such sundries as equip-

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How far can you go with unusual exposure techniques? Is there any limit to the lighting situations which will produce a picture?

ment, wedding etiquette, how to get started in business, and accepted business procedures.

Of special value are the illustrations, all by the author, which appear in the approximate sequence in which they should be shot on assignment. Each picture is accompanied by complete instructions for duplicating the shot.

This is a text which should be of interest to photographers with an eye on the rather lucrative wedding field—and to week-end photographers and uncles of the bride who just want to record all that pageantry.—M. T.

**THE CONTAFLEX WAY**, by H. Freytag. English edition translated and adapted by Hans Wolff. 312 pages, many charts and illustrations. Focal Press, London. Amphoto, New York. \$4.95

H. Freytag, German photo expert and author of the earlier *Contax Way*, demonstrates an equal familiarity with the Contaflex. Although a reflex camera bearing this name was first introduced in 1936 (a camera which attempted to combine twin-lens and 35mm principles), this volume deals only with the Contaflex in its current single-lens form.

In what appears to be an unusually well-translated text the author presents in logical sequence all the infor-

mation a photographer needs to use his Contaflex to best effect in any picture-taking situation.

Each chapter (The Contaflex Lens System, Landscapes, The World of Colour, etc.) is treated as a separate unit, allowing the reader to sample at random, if he so desires—a factor which also makes for easy reference.

The book concludes with 17 pages of "Contaflex Data," including lenses, filters, features which distinguish one model from another, depth of field tables, etc.

The many graphic line drawings, charts and diagrams seem particularly helpful, serving both to illustrate and amplify the text. Since pictures, too, serve adequately to illustrate specific photographic points, it is perhaps caviling to suggest that, with one or two exceptions, the choice might have been somewhat more inspired.—M. T.

**THE CARIBBEAN, A JOURNEY WITH PICTURES**, photographs by Fritz Henle, text by P. E. Knapp. 250 photographs, 16 color pages. Studio Publications. \$5.95

The leading exponent of the Rollei-flex camera, after volumes on Hawaii, Mexico, the Virgin Islands and other romantic, far-off places, turns his attention to the Americas' new vacation hotspot.

The book is typical of Henle—carefully wrought composition, elegant stylized portraits of the natives, majestic scenes, finely detailed photographic descriptions of people at work.

Unfortunately, the publishers have seen fit to visit upon the Henle pictures the curse of atrocious reproduction in which the rich Henle shadows instead of black become a greenish grey. Half as many pictures excellently reproduced would have been more welcome.

—H. K.

**THE RICOH GUIDE**, by Charles H. Coles. 126 pages, generously illustrated. Greenberg. Paper back. \$1.95

An expanded, rather complete instruction manual for the Ricoh 16, 35, 500 and Super Ricohflex, which treats in specific detail the operation of each. The first nine chapters (67 pages) are devoted to mechanics of loading and handling, together with a description of available film and accessories.

Chapters 10 and 11 deal with general picture-taking techniques (outdoors and indoors respectively), including use of lighting, flash, filters, film, etc.

Equipment and techniques for developing, printing and enlarging are also treated briefly in chapters 12 through 14.

Illustrations undoubtedly suffer in reproduction, but photographs are attractive—the how-to type, straightforward and to the point.—M. T.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 21.

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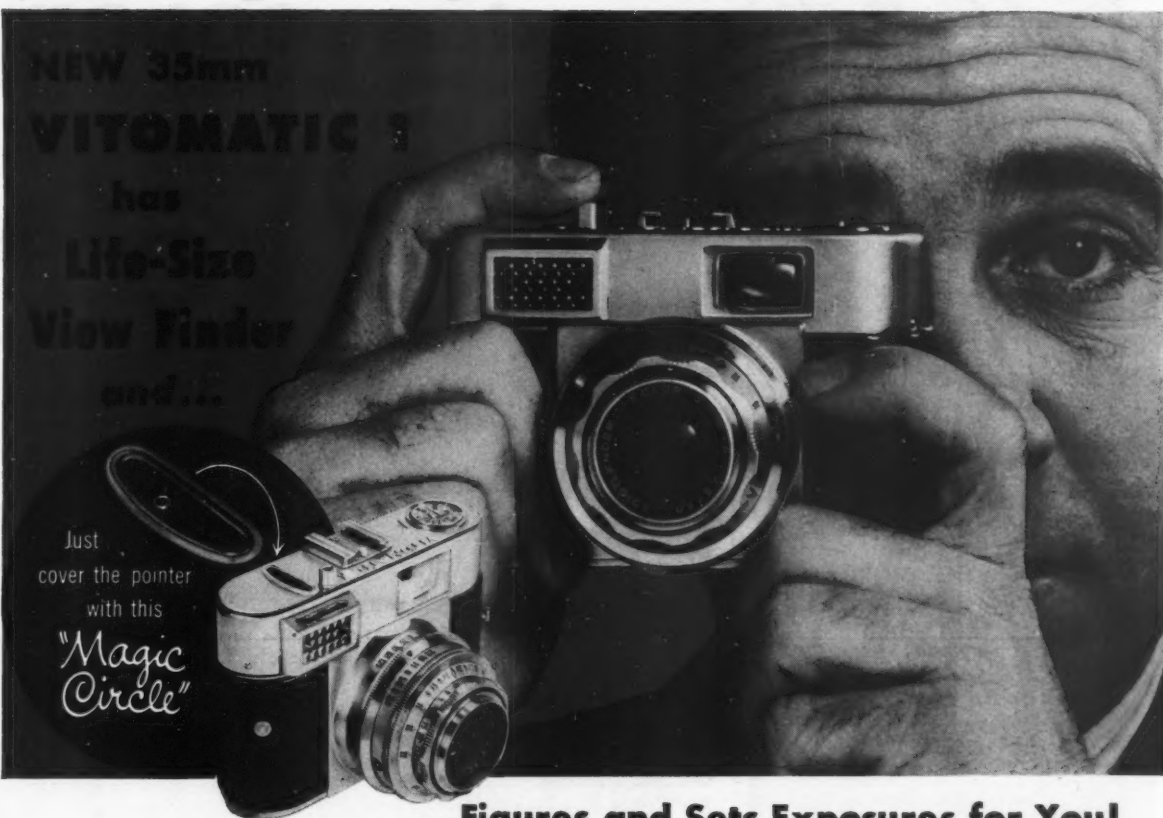
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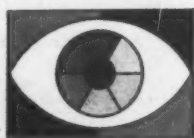
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by NORMAN ROTHSCILD

**Fit your slide projector and screen to your needs. Here's how to choose the right wattage, focal length lens and screen surface.**



Most photographers do not show their color slides properly. They spend a lot of time and patience shooting and then lose much of the effect through wrong choice of projector or

screen. Here's how to make sure you get the right one.

### Can a bulb be too strong?

The more expensive projectors are bought with 500-watt lamps, and have lenses of a certain focal length. If you possess a living room roughly the size of an auditorium, this many work out nicely. If, on the other hand, your showings are in an average-size living room, you may be overgunned for the job. Because you're pushing so much light onto the screen from a relatively short distance, the image is liable to be overbright. Perfectly exposed transparencies will seem overexposed and washed out. You may tend to underexpose to compensate. They may look all right on your screen but wait until you try to get some color prints made or have the slides projected properly.

Where screen images don't exceed 40 x 40 inches, a 150 or 300-watt projector lamp is plenty. If you're using a stronger lamp now, try a weaker one and see if things don't improve. Keep that 500-watt bulb handy for larger rooms with a longer throw.

### The right length lens

Let's discuss focal lengths of lenses for a moment. Most home projectors

today use 3, 4 or 5-inch lenses. Do you have the right one?

Draw your projector back until you fill the entire screen with the image. The projector should sit well behind the audience. If it doesn't, your lens is too short. On the other hand, should you find yourself backed up against the wall away from the screen and still have an overwhelming desire for a larger-size image, you need a shorter focal length lens.

Check with the maker of your projector. Most manufacturers have extra lenses available. They can also furnish you with data on screen distances and image sizes. In case you have some trouble coming up with this data, the table below should help. Pick the screen image size you want and then fit the proper focal length lens to it, keeping in mind the maximum projector-to-screen distance you can handle within your home.

The wise slide owner may actually wind up with two bulbs, a 300 and 500-watt, for home and larger use, plus two different focal length lenses to go with them. A word of caution: Don't put a more powerful lamp in a projector designed for a lower wattage.

### There are screens and screens

Beaded screens are in predominant use today. But they may not fit your particular bill. If you have a wide room where the audience will sit fairly far to the sides of the screen, you should probably have a matte surface screen. Matte screens give you maximum sharpness and detail no matter where the audience sits. Beaded screens have greater image brilliance, but brightness falls off rapidly as you sit farther to the side.

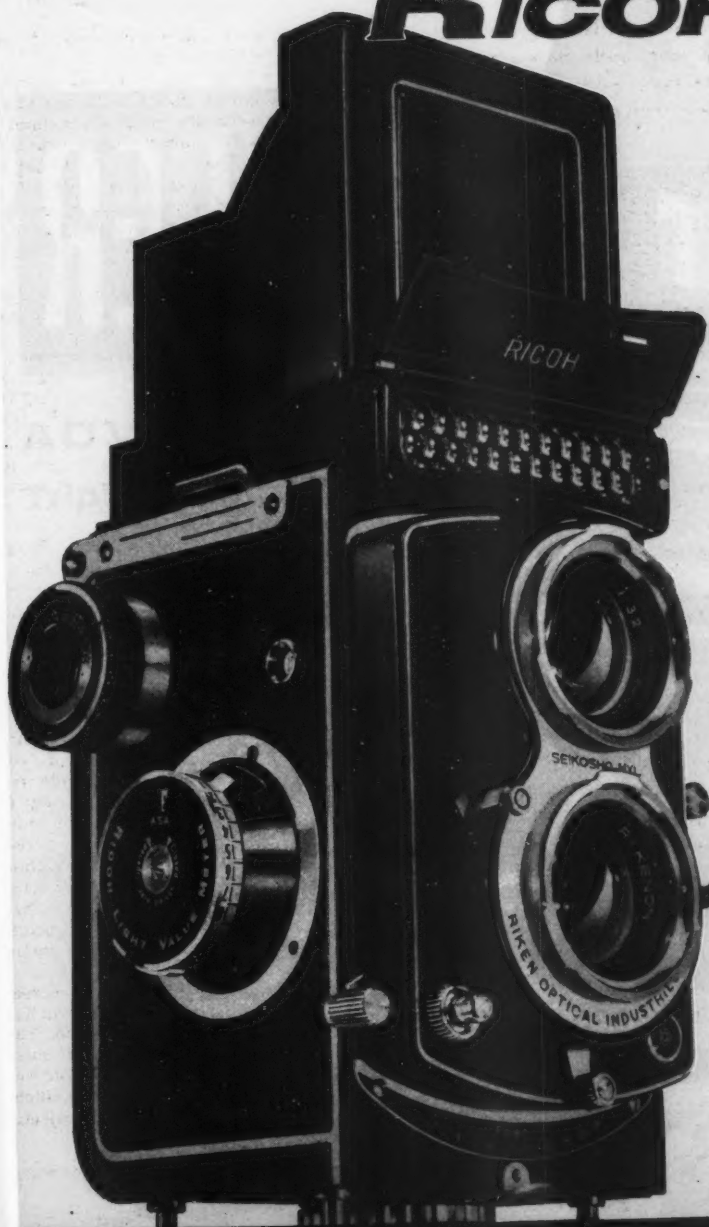
Remember those metallic screens used for stereo projection? If you have a really narrow room, try one. They can produce really amazing image brightness, but it, too, falls off very rapidly to the sides. Your audience must sit quite close to the projection axis.—THE END

PROJECTION DISTANCE TABLE FOR 35MM SLIDES

AREA LENS	40 x 40 INCHES	50 x 50 INCHES	60 x 60 INCHES	70 x 70 INCHES	10 x 10 FEET	18 x 18 FEET
4 inch	10 ft.	12 ft.	15 ft.	17 ft.	30 ft.	40 ft.
5 inch	12 ft.	16 ft.	19 ft.	22 ft.	37 ft.	67 ft.
6 inch	15 ft.	19 ft.	22 ft.	26 ft.	45 ft.	80 ft.
7 inch	17 ft.	22 ft.	26 ft.	30 ft.	52 ft.	94 ft.
8 inch	20 ft.	25 ft.	30 ft.	35 ft.	60 ft.	107 ft.

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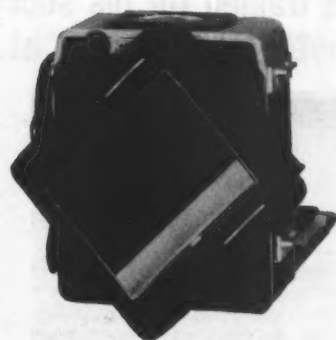
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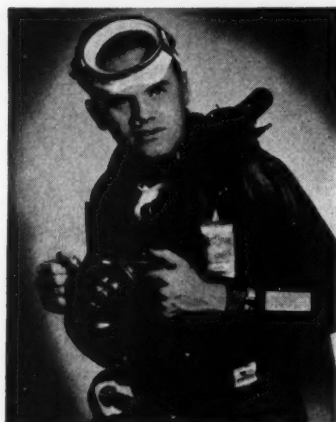
The rangefinder operates by means of interchangeable cams which are matched to the measured focal length of any normal, wide angle or telephoto lens. These cams are extra-large, easy to handle and can be inserted in a second's time. The same cams also operate the Focusing Scale Indicator and Automatic Flash Computer located on top of the camera.



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## YOUR FIRST ACCESSORY LENS: TELEPHOTO OR WIDE-ANGLE?

**Problem:** Which to choose when you're ready to buy your first accessory lens. The solution to this dilemma lies partially in the approach of the individual photographer, and partially in the subjects he prefers to shoot. Let the questions—and answers—below help you make your choice.

### Are you interested in portraiture?

If your approach to portraiture is that of a classicist, a 90 or 135mm lens will enable you to photograph a subject at close range with maximum of fine detail, and a minimum of distortion. But to portray people surrounded by their environment, choose a 35mm wide-angle.

### Do you like to take pictures at zoos, at sports events?

Obviously, you can't crawl into the cage with a gorilla to fill the frame, or dash onto the baseball diamond for a dramatic shot of a pitcher's windup. For situations such as these, where you can't move in close, get a telephoto lens.

### Do you want to shoot spectacles?

The circus, theatricals, and some sports events can be considered here. A long lens can pick out details within the general scene. You can, for instance, sit in the last row of the balcony and concentrate on the expressions and actions of an individual character with a 180mm lens. But to include the whole scene, to focus on the total spectacle, try the wide-angle approach. If you want to do available light work consider maximum aperture as well as focal length.

### Would you like to photograph weddings, or parties?

A 28 or 35mm wide-angle lens is invaluable when working in crowded places. At a given distance, you can include more people—and capture the atmosphere which sets the scenes.

### Do you take candid of family and friends at home?

Often it isn't possible to back off far enough to include more than one or two people from a group with a normal lens—but a wide-angle can solve your space problem. But just in case your at-home picture taking is confined to formal portraits, you'll prefer a 90mm.

### Do you want to picture nature, landscapes?

Which lens to choose for this purpose depends entirely on how you want to portray the scene. A telephoto lens can bring you close in on details—but a wide-angle can record the panoramic view.—THE END



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8x10 Ektachrome Tri-X	35 sheets	2.50
8x10 Kodak Super-X	35 sheets	2.50
11x14 Ansa Japan	10 sheets	2.50
11x14 Kodak Color print	10 sheets	2.50
11x14 DuPont Pan.	10 sheets	2.50
12x17 Lithaflex Ortho	10 sheets	11.45
12x18 Lithaflex Ortho	10 sheets	17.25
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SIZE	TYPE	QTY.	PRICE
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8x10	Ad Type LWF 1-2-3-4	100	1.15
8x10	SWG 0	100	2.10
10x10	Ad Type LWF 2-3	100	2.90
10x10	SWG 1-2-3-4	100	2.90
10x10	SWG 1-2	100	1.99
10x10	SWG 1-2	100	3.95
10x10	SWG 1	100	2.95
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# ULTRA MINIATURE

by **JOSEPH D. COOPER**

**Color in ultraminiature: improved equipment and materials make it possible to get good 8 x 10 prints.**



The color situation is growing brighter. Until recently, the only color film available for ultraminiature cameras was Anscochrome. Excellent though it is, Anscochrome presents a grain

problem which limits the size of enlargements.

The first breakthrough came when Berkey Photo Service in New York City announced that it would process short lengths of 16mm Kodachrome. I sent them a roll exposed with the GaMi 16 and was delighted with the results. The combination of a sharp lens and almost grainless film enabled me to obtain color prints as large as 8 x 10 without noticeable grain.

The second big event was the release of Super Anscochrome 100 (Daylight) in a 16mm format. Color film readyloads are available for the majority of all the 16mm cameras except Cam-Binox and Stylophot. Plans for them should be announced shortly, if not by the time this column appears. Regular Anscochrome is supplied for the GaMi 16, Minicord, Minox and Steky. E. B. Meyrowitz, New York, sells its own Kodachrome loads for the GaMi 16. Super Anscochrome is packaged by the FR Corporation for the Minolta-16.

Daylight Kodachrome (E. I. 10) is packaged in ready-loads for the Mamiya-16, the Minolta-16 and the Golden Ricoh-16.

If you want to load your own 16mm cartridges, you can obtain a bulk spool of 16mm Anscochrome or Kodachrome movie film. You'll need to load the film in a dust-free, light-tight darkroom. These films do not have the anti-abrasion coatings normally found on still camera films, so you'll need to be exceptionally careful not to scratch them when winding your cartridges. Handle the film by the edge and don't tighten the film by pulling as you wind, or you may get cinch marks.

The viewing situation is rapidly opening up, too. An interesting import

from France is the Teleramic table viewer (Burke and James, Chicago). It is the only one of its kind (for Minox, Minicord and Stylophot transparencies) which can be viewed in an illuminated room. The brilliant viewing screen is just under 5 x 5 inches. For Stylophot transparencies you have a choice of a sandwich strip of nine 10 x 10mm frames, or individual 2 x 2-in. slide mounts. For Minicord and Minox, you'll need 2 x 2 slide mounts of cardboard or glass. These items are available from your photo dealer.

The Teleramic is exceptionally well made and has a built-in storage chamber for its extension cord. Price is \$24.50. A slide attachment for 2 x 2 mount costs \$3.95.

### Project your transparencies

For screen projection you presently have a choice of the Minox and the Minigrand projectors. The Minox projector has a 35mm f/2.9 lens. It takes special Minox 30 x 30mm slide mounts, in glass. Intended for the Minox frame, it will accommodate transparencies up to 15 x 15mm. Price of Minox projector, with a leather case, is \$79.95.

The Minigrand 100 (by Minicord) has a 35mm f/2.5 lens and accepts 25 x 25mm slide mounts, in glass. Intended for 10 x 10mm transparencies, it will accommodate frame sizes up to 15 x 15mm. Price is \$45.

The Leitz Prado 500 and 150 projectors are easily and excellently adaptable to projection of ultraminiature transparencies. A 2-in. f/3.5 Elmar lens is available for \$30. For the Prado 500 you will also need a lens adapter (\$2.10) and a field condenser (\$6).

Advance word from the importers of the Golden Ricoh-16 indicates early release of a 2 x 2-in. projector for ultraminiature slides. The Minolta-16 is also expected to have a companion projector.

Finally, you'll need appropriate film viewers if you're going to mount your own slides.

The GaMi Frame Viewer, \$35, is ideal for any 16mm film. It may be used to examine film strips. Magnification is 7X. For the Minox, the best tool is the Minox Viewer-Cutter, \$14.95. It has a 10X magnifying eyepiece adjustable to your own vision. When you've selected a frame, you merely squeeze the viewer handle and the frame is cut.

—THE END

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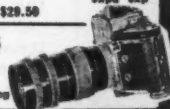
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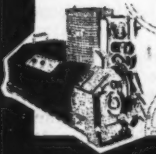
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Staff Photographer for *Life Magazine*

**Swings and tilts: what they are,  
how they work, what each can do.**



Next to negative size, the most valuable characteristics of large cameras are their "swings." Although many photographers buy a view camera expressly for "swings" and theoretically know

their purpose, few know how to use them in practice. And to see them twist their cameras into pretzel-like shapes as they attempt to correct perspectives and control sharpness in depth is a thing both sad and ludicrous.

## The purpose of camera "swings"

A complete set of "swings," correctly used, enables a photographer to accomplish three things with his view camera which he could not do with any other type of camera:

1. To control perspective, i.e. to deliberately prevent, mitigate or exaggerate "distortion."
2. To extend sharpness in depth enormously in certain angle shots.
3. To change the position of the image on the film without changing the position of the camera (this may become necessary to avoid perspective distortion and will be explained later).

## The types of "swings"

A complete set of "swings" includes facilities for adjusting independently from one another—by tilting, swinging or sliding—the respective positions of lens and film. Altogether, 16 different movements are possible—eight each for the lens and the film. Correctly used, they permit the photographer a great deal of control over the final appearance of his pictures in regard to perspective and definition. Incorrectly used, they can confuse him so thoroughly that he might wish that instead he had bought a "box" camera.

The best way to understand the functions of the different "swings" is to classify them according to type of movement and examine them separately. Two basically different kinds of movement are involved:

1. *Rotary movements* around a horizontal or vertical axis—the "tilts" and the "swings."

2. *Sliding movements* in a horizontal or a vertical plane—to right or left, up or down.

The *rotary movements* (of either lens or camera back) control "perspective" (absence or presence of "distortion") and also position of the plane of focus (and thus extension or limitation of sharpness in depth) within the picture.

The *sliding movements* (of either lens or camera back) control the position of the image on the film.

## "Front swings" and "back swings"

All "swings" are grouped together within two different sets of camera controls:

1. *Lens adjustments* or "front swings." A complete set of "front swings" makes it possible to tilt the lens forward or backward around a horizontal axis, to swing it laterally in either direction around a vertical axis, to raise or lower it vertically, and to slide it laterally to right or left—a total of eight different movements.

2. *Film adjustments* or "back swings." A complete set of "back swings" makes it possible to tilt the film forward or backward around a horizontal axis, to swing it laterally in either direction around a vertical axis, to raise or lower it vertically, and to slide it laterally to right or left—a total of eight different movements.

## Functions of the different "swings"

For practical purposes, one must distinguish among three different groups of camera adjustments, each of which controls one basic aspect of the final picture:

1. *The lens (or front) tilts and swings* control the position of the plane of focus and thus extent and degree of sharpness in depth.

2. *The film (or back) tilts and swings* control perspective—the presence (and degree) or absence of "distortion" in the image.

3. *The lens and film sliding movements* in the vertical and horizontal plane, either used separately or in conjunction, control the position of the image in the negative—a prerequisite for satisfactory perspective control.

In particular, the following lists the functions of each of the separate camera adjustments:

*The lens tilt around the horizontal axis* permits the photographer to "tilt" the plane of focus to almost any desired degree from its normal position parallel to the plane of the camera back.

(Continued on page 44)

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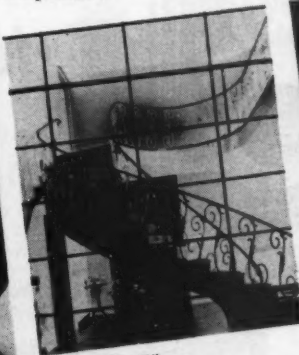
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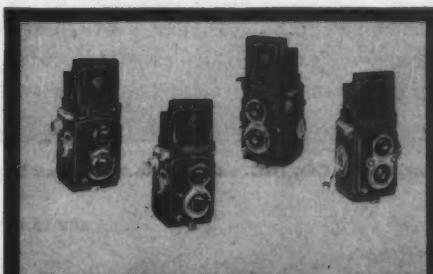
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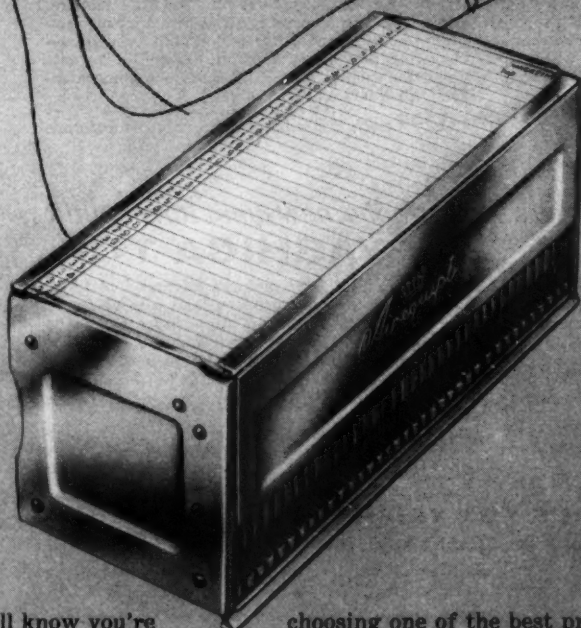
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## THE LARGE CAMERA

(Continued from page 40)

allel with the film. In this way, the plane of focus can be made to coincide with subject planes that are inclined toward the film in the direction of the tilt (i.e. forward or backward). As a result, in many angle shots, the zone of sharpness in depth can be considerably increased beyond that possible to accomplish through stopping down the lens alone.

The lens swing around the vertical axis permits the photographer to swing the plane of focus laterally around the vertical axis and thus extend the zone of sharpness in depth to include subjects of great "depth" that are laterally inclined toward the film in the direction of the swing.

Simultaneous use of both lens tilt and swing permits the photographer to make the plane of sharpest focus coincide with subject planes in intermediate positions between those affected by either one of these separate adjustments.

The back tilt around the horizontal axis permits the photographer to control the perspective of vertical lines (most common use: in architectural photographs, to render verticals parallel instead of converging).

The back swing around the vertical axis permits the photographer to control the perspective of horizontal lines (for example, to make the top and bottom of a box or a book appear parallel in a picture shot at an angle).

Simultaneous use of both back tilt and swing permits the photographer to control the perspective of both vertical and horizontal lines simultaneously.

The vertical sliding movement of either the lens or the camera back permits the photographer to move the image up or down on the film without changing the direction in which the camera is pointed.

The horizontal sliding movement of either the lens or the camera back permits the photographer to move the

## NEXT MONTH . . .

**MODERN** tests and evaluates the latest equipment introduced at the gigantic national dealers convention in Chicago.

image toward the right or left on the film without changing the direction in which the camera is pointed.

Simultaneous use of the vertical and horizontal sliding movements of either the lens or the camera back permits the photographer to shift the image diagonally on the film in any desired direction without changing the direction in which the camera is pointed.

How these different movements can be utilized to their fullest will be explained with practical examples in next month's column.—THE END



**Fade-in**  
by opening new variable shutter



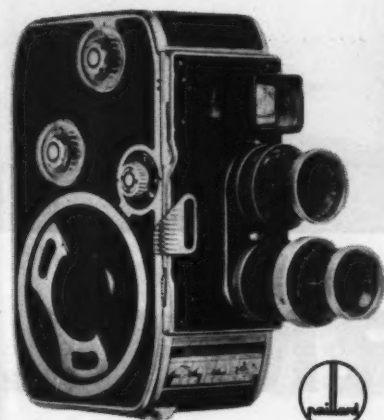
**Normal shot**  
with Kern-Paillard standard lens



**Normal speeds**  
with 16 fps setting



**Slow motion**  
with choice of 24, 32, 48, and 64 fps



**Fade-out**  
by closing variable shutter



**Wide angle shot**  
with Kern-Paillard wide angle lens



**Titling**  
with single frame settings



**Telephoto shots**  
with Kern-Paillard telephoto lens

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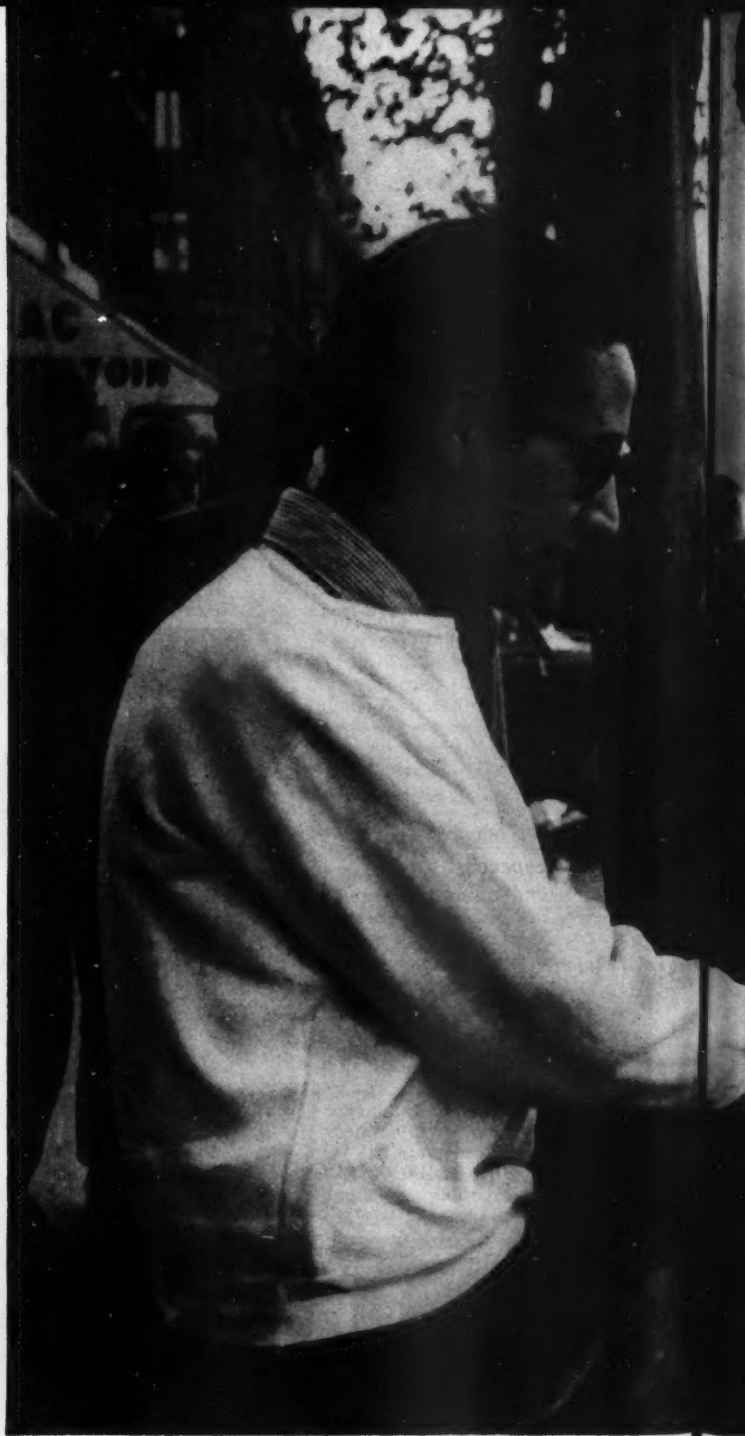
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HENRI CARTIER-BRESSON is a name synonymous with truly great photography. His pictures are known for their warmth, their beauty, their humor—and for a technique which delights the eye. His versatility might mislead one to suspect an extensive array of tools. However, much of his 35mm work is done with a single lens—a 50mm. On these pages MODERN has assembled a small portfolio of Bresson's pictures. They are an indication of the tremendous potential in simple, normal camera-lens combinations. And they are proof that the value of a photograph lies not in the complexity of the equipment which made it, but in the skill and imagination of the man who saw it—whether that man is Henri Cartier-Bresson, or you. Following this portfolio is an 8-page section which tells how to get the most from your own normal lens.

**ARE  
YOU  
GETTING  
THE  
MOST  
FROM**

**YOUR NORMAL**





*The Latin Quarter, Paris.*

**LENS?...**

HENRI CARTIER-BRESSON (cont.)



*Ballad singing in local pub, Tipperary.△*

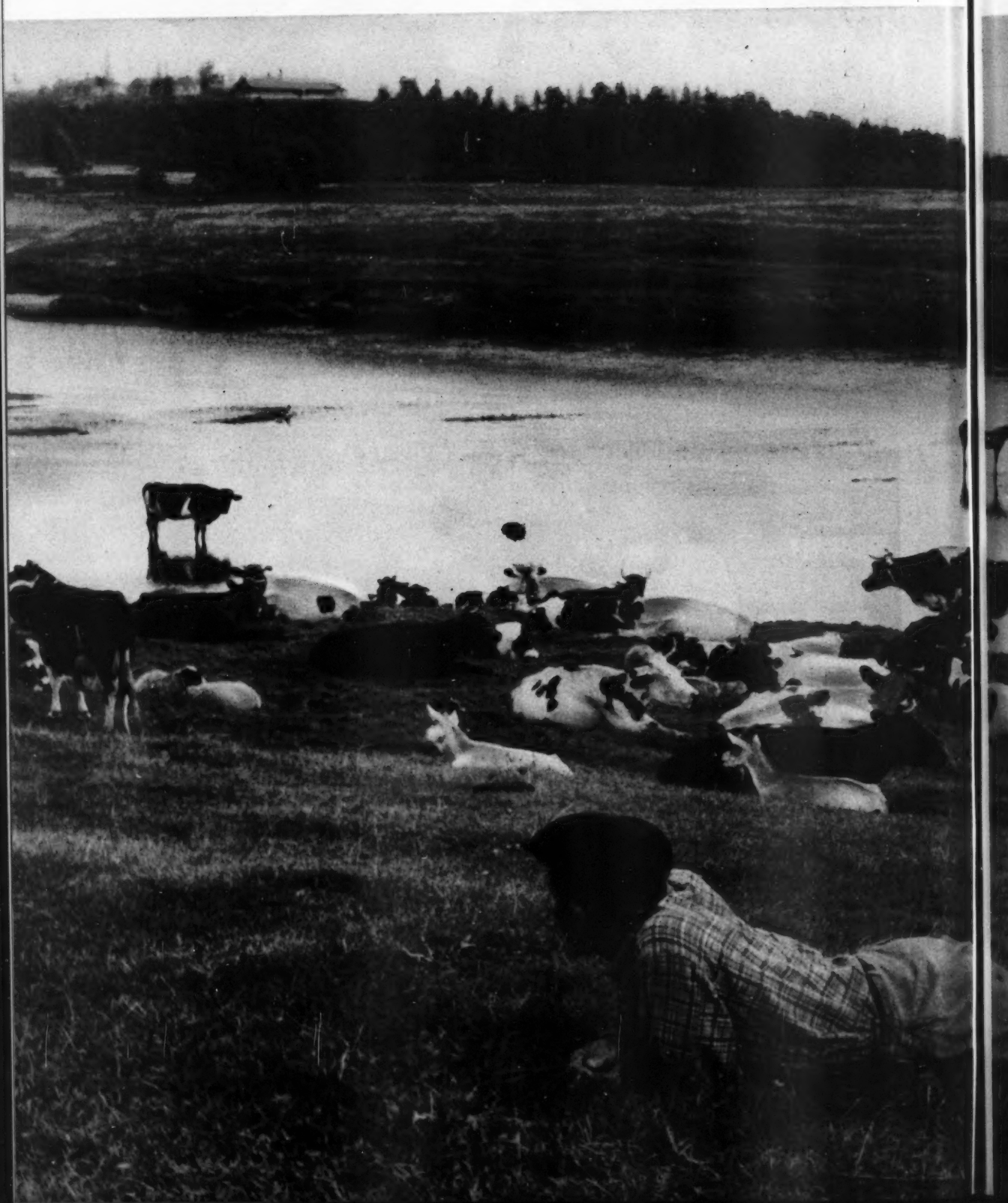
*Glyndebourne music center, near London.*

*Opposite page: Corpus Christi procession  
at the Church of the Madeleine, Paris.*





HENRI CARTIER-BRESSON (cont.)



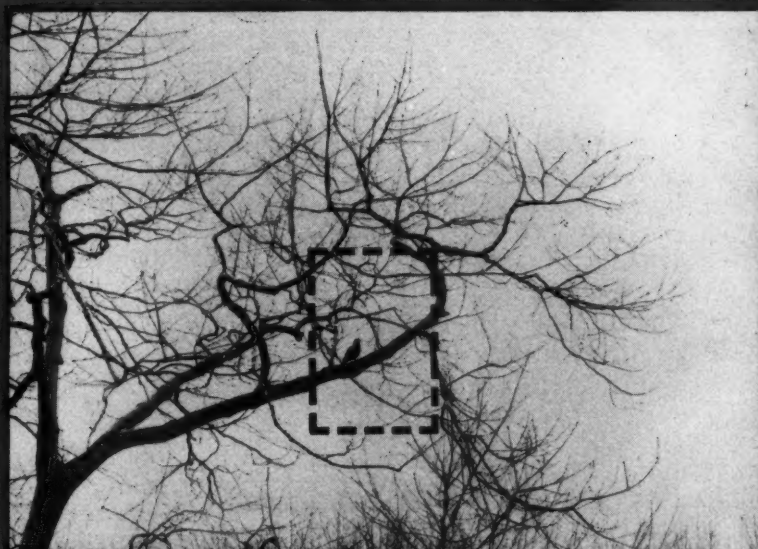
*Cattle on a collective farm, Russia.*





## How you can easily make good telephoto pictures with a 45 to 58mm normal lens

Y. Ernest Satow used a Praktina with 55mm f/1.9 Steinheil lens, Agfa Isopan F for photo *right*; exposed at 1/60 sec. and f/4.5. Dotted section was easily enlarged to 11x14. At the same time, Satow shot the identical scene with a second Praktina, and 175mm Telegigmar, on Agfa Isopan Ultra. Exposure was 1/250 sec., f/7. Can you tell the telephoto shot from the picture made with the normal 55mm lens?



First make original photograph on fine-grain film

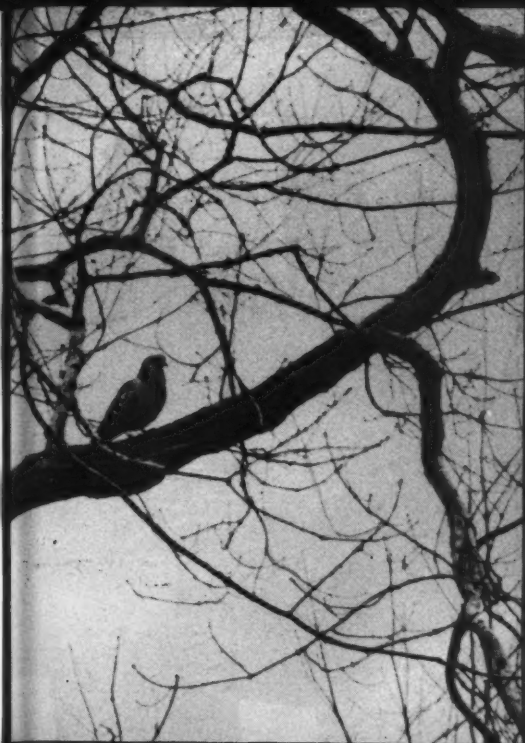
### FILM, EXPOSURE AND DEVELOPMENT CHART FOR TELEPHOTO EFFECTS

1. For best results use any of three listed below.

Film	Effective Exposure Index	Development at 68°F.
Adox KB 14	25	FR X-22, 1:19, 13 min. Tetenal Neofin Blue, 15 min.
Agfa Isopan FF	25	Agfa Atomal New, 9 min. Tetenal Neofin Blue, 18 min.
Ilford Pan F	25	FR X-22, 1:19, 13 min. Tetenal Neofin Blue, 20 min.

2. Use the following when higher speed is desirable.

Film	Effective Exposure Index	Development at 68°F.
Adox KB 17	50	FR X-22, 1:15, 11 min. Tetenal Neofin Blue, 21 min.
Agfa Isopan F	50	Agfa Atomal New, 11 min. Tetenal Neofin Blue, 21 min.
Kodak Panatomic-X	50	FR X-22, 1:15, 11 min. Tetenal Neofin Blue, 15 min.



Then enlarge the central portion



Here's the real tele shot

## YOUR NORMAL LENS

# USE IT FOR TELE PICTURES

WITH A LITTLE CARE, anyone can make excellent telephoto pictures with a 35mm camera—without a telephoto lens. The photographer who plans to specialize in sports photography or related fields where distant objects must be brought closer will sooner or later own a 35mm camera with interchangeable tele lenses. Most 35mm camera owners with normal lenses can do just about as well. The secret of making tele pictures without a tele lens involves technique. First, choose a fine-grain film. Expose it properly by meter. Then develop at the right time and temperature in the proper solution. Lastly, enlarge the central portion of the picture as Satow did. The table, *left*, worked out specifically for telephoto work, gives most of the information you need. If you have sufficient light, try to use the films in group 1. Use group 2 films only when the light level falls.

Shoot all your pictures at the lens openings with the best resolving power. This often falls between  $f/4.5$  and  $f/8$ . Surprisingly enough the smaller apertures,  $f/11$ ,  $f/16$  and  $f/22$ , seldom produce pictures with resolution as fine as moderate openings.

How great a telephoto effect can you achieve by enlarging the central portion of the negative? Satow had no trouble in duplicating the images made by a 175mm or 180mm lens. With the extreme fine-grain films of group 1, you might be able to achieve enlargements of reasonable quality to match shots made even by a 200 or 240mm lens.

Remember that the slightest jar of your camera will produce a degraded or blurred image which probably would be unnoticeable in most enlargements. It will show up in extreme enlargements, however. For best results use a fast shutter speed, a tripod or both.—H. K.

## YOUR NORMAL LENS

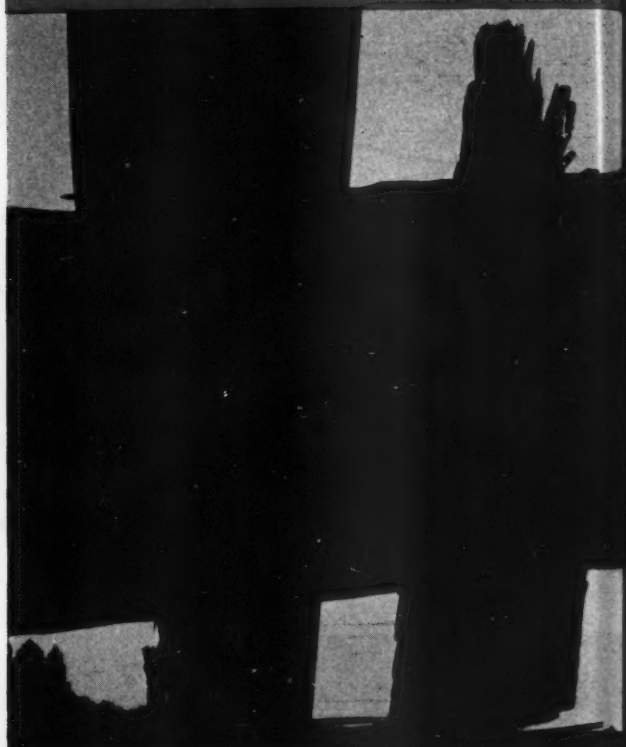
# CAN YOU MAKE WIDE ANGLE SHOTS?

SINCE a 50mm lens is made of glass, not Helanca, you can't expect it to stretch its angle of view to fit the dimensions of a typically wide-angle subject. You, however, can stretch *your* point of view and produce the "stretched," wide-angle effect picture with only a *normal focal length lens!*

First, it's essential to select the type of subject that lends itself to horizontal wide-angle treatment. The nearby landscape with the tall elm trees, ships' masts or urban skyscrapers is hardly suitable for horizontal wide-angle treatment. For usually in such situations you'd be overpowered by strong vertical lines which immediately suggest that a picture is taller than it is wide. Look carefully for the *right* scene.

An expanse of beach or wide field—accented by a small compact contrasting person or object—would be a much more appropriate subject with which to start to simulate those panoramic "wide-angle" pictures. Y. Ernest Satow found his subject in Staten Island waterfront pilings (*opposite*). True, it wasn't the simplest scene imaginable, in terms of form. The massive vertical and horizontal shapes are somewhat cluttered, and make such a strong foreground that the figure beyond is lost, instead of set off. But Satow, an old hand at pre-thinking his pictures, knew before he made the exposure precisely what the final, simple effect would be.

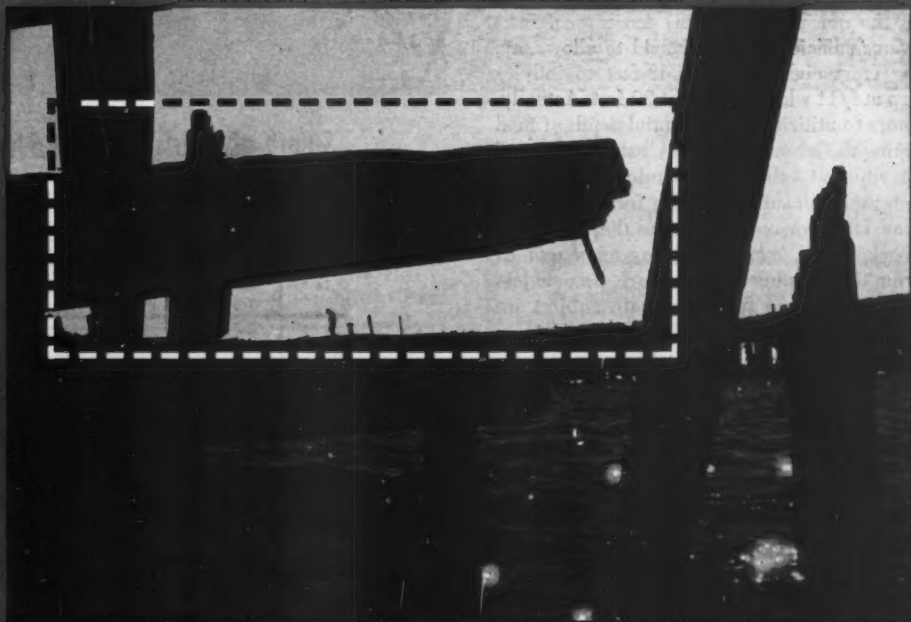
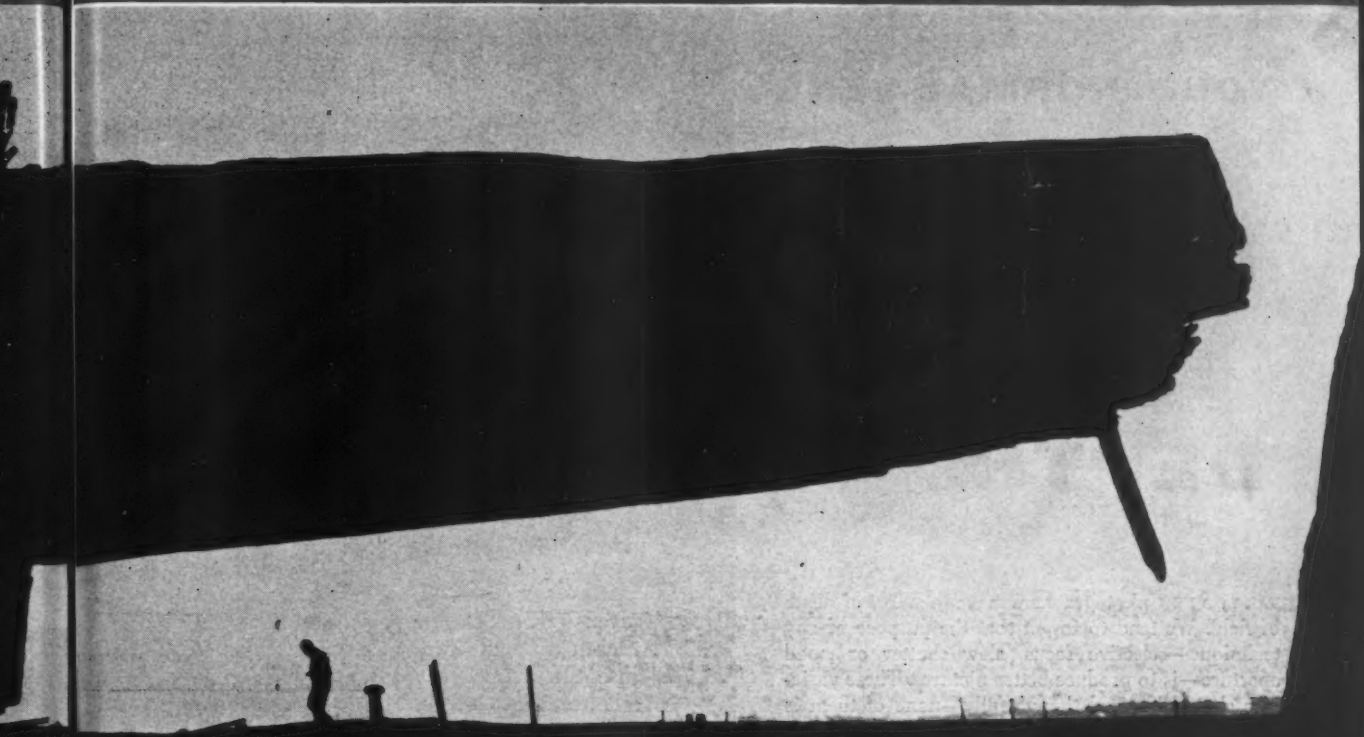
Would you have guessed that the strong horizontal picture, *above*, could have been derived from the full-frame and rather busy shot, *opposite*? One negative, and a particularly active imagination whose final proving ground was the darkroom, accomplished the feat. For details of what Satow did from start to finish, study the accompanying caption, as well as the picture on *page 55*.—D.J.



### How he-not who-dunnit counts:

Confusion of waterfront pilings with tiny figure in background failed to confuse photographer Satow who set out to make "wide-angle" picture with a Praktina and 50mm Biotar lens. As he moved away from the scene to include as much as possible in the angle of view of the lens, a few pretty solid vertical forms encaked in at the sides (see full-frame version at *right*). Yet he foresaw the elongated result, *above*. The final picture conceived in his mind, Satow went to work in his darkroom, minimized the conflicting verticals by radical cropping at bottom and right (note dotted lines). Additional cropping at top and left gave the image that long, wide wide-angle look, used the important parts of the scene for the most interesting picture possible. Now the slouched figure in the background takes on some significance.





Is the wide-angle look better? Compare it with the full-frame version here.

## YOUR NORMAL LENS

# ARE YOU GETTING FULL DEPTH?

FAR TOO FEW photographers make the most of depth of field. We tend to forget that the purpose of any technique—selective focus, slow shutter or small aperture—is to produce better pictures. These variables should be used thoughtfully—none of them is applicable to every situation. Currently, selective focus is in vogue. The sharp-from-foreground-to-background picture is rare.

This situation is unfortunate, to say the least. With long lenses—where depth of field, even at relatively small apertures, is limited—a very narrow zone of sharp focus may be unavoidable, even in bright sunlight. But the normal (45-58mm) lenses on 35mm cameras *have* sufficient depth of field to allow, say, everything from eight-and-one-half feet to infinity to be sharp at f/11 when focused at 20 feet. Actually, there is more to utilizing this potential depth of field than stopping the lens down. Today's standard—and somewhat slipshod—shooting technique is to concentrate on the main subject, letting foreground and background fall in or out of focus as they may. Details of background, *which could as often add as detract* from the meaning of the picture, become less sharp as their distance from the main subject increases.

Certainly, we aren't maintaining that *every* photograph should be sharp from a distance of three inches to infinity. Some subjects are best treated in this fashion—others better suited to the selective focus technique. Consider, for example, the Cartier-Bresson photograph on *page 49*. Here, the main subject—the children and nuns on the stairs—recedes in depth. In other words, the subject was not placed on a single plane—and a relatively deep zone of sharp focus was necessary to keep foreground and background figures adequately sharp. Pictures and caption at *right* tell you specifically how to get the most from depth of field.—P. C.

## Don't focus on the foreground:

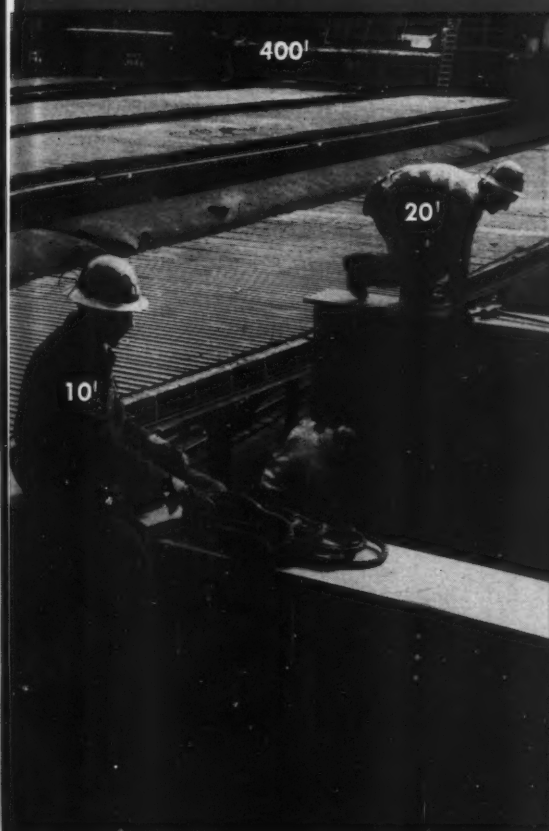
Depth of field, in practice, is the space within which objects appear acceptably sharp to the eye. It varies with focal length, aperture and distance. Pictures on *opposite page* were taken by Gerry Winograd to illustrate the correct use of depth of field. *Far right*, focus was on man in foreground. Background is completely out of focus, and men 20 feet from the camera are not acceptably sharp. *Near right*, Winograd set focus at 20 feet—and rendered foreground figure and distant background acceptably sharp, using the same exposure and same aperture (f/8) as in the other picture.

## How to use tables below:

Analyze your subject and decide which areas you want sharp. Then, consult the depth of field scale on your camera or use the depth of field tables *below* to choose the best aperture and distance settings. Number in center of each box indicates distance focused on; upper and lower numbers tell near and far limits (in feet and inches) of depth of field.

Depth of Field Table for 45mm Lenses

	2-10	3-8	5-9	8-2	14-1	48-0
f2.8	3 3-2	4 4-4	6 7-6	10 12-1	20 33-2	∞
f4	2-8 3 3-3	3-7 4 4-6	5-7 6 8	7-5 10 13-9	12-5 20 47-3	33-6 ∞ ∞
f5.6	2-7 3 3-6	3-6 4 4-8	4-7 6 8-2	7-2 10 18-4	10-10 20 107	24-0 ∞ ∞
f8	2-6 3 3-8	3-3 4 4-11	4-1 6 9-10	6-3 10 22-11	9-2 20 ∞	16-9 ∞ ∞
f11	2-4 3 4	3-1 4 5-7	3-8 6 12-9	5-7 10 46-3	7-6 20 ∞	12-3 ∞ ∞
f16	2-2 3 4-9	2-9 4 6-11	3-1 6 25-7	4-8 10 ∞	6-1 20 ∞	8-6 ∞ ∞
f22	1-11 3 6-1	2-4 4 9-1	3-2 6 ∞	4 10 ∞	4-9 20 ∞	6-3 ∞ ∞



Wrong: only the foreground figure is sharp.

Right: fore- and background sharp.

Depth of Field Table for 50mm Lenses

f2.8	2-5 2-6 2-7	2-10 3 3-2	3-9 4 4-3	4-7 5 5-5	6-3 7 7-11	8-5 10 12	15 20 30	60 ∞ ∞
f4	2-4 2-6 2-8	2-9½ 3 3-2½	3-8 4 4-5	4-5½ 5 5-8	6 7 8-4	8-1 10 13-2	13-7 20 38	42 ∞ ∞
f5.6	2-3½ 2-6 2-9	2-9 3 3-4	3-6½ 4 4-7	4-3½ 5 6	5-8 7 9-2	7-6 10 15	12 20 60	30 ∞ ∞
f8	2-3 2-6 2-10	2-7½ 3 3-6	3-4 4 5	4 5 6-7	5-3 7 10-6	6-9 10 19	10-3 20 420	21 ∞ ∞
f11	2-2 2-6 3	2-6 3 3-9	3-2 4 6	3-9 5 7-6	4-9 7 13	6 10 30	8-7 20 ∞	15 ∞ ∞
f16	2 2-6 3-4	2-4 3 4-2	2-11 4 6-6	3-5 5 9-6	4-2 7 25	5-1 10 210	6-11 20 ∞	10-6 ∞ ∞
f22	1-10½ 2-6 3-9	2-2 3 5	2-7½ 4 8-7	3 5 15	3-7 7 105	4-3½ 10 ∞	5-5 20 ∞	7-6 ∞ ∞

Depth of Field Table for 58mm Lenses

f2.8	2-11 3 3-1	4-1 4-4 4-7	6-2 6-8 7-3	8-11 10 11-4	13-10 16 21	80 ∞ ∞
f4	2-11 3 3-2	4 4-4 4-8	5-11 6-8 7-6	8-6 10 11	12-10 16 23-8	56-8 ∞ ∞
f5.6	2-10 3 3-3	3-11 4-4 4-10	5-9 6-8 8	8-4 10 13-3	11-10 16 29-4	40 ∞ ∞
f8	2-9 3 3-4	3-10 4-4 5-1	5-6 6-8 8-8	7-5 10 15-5	10-6 16 40-4	26 ∞ ∞
f11	2-7 3 3-5	3-7 4-4 5-5	5-1 6-8 9-8	6-9 10 19-3	9-2 16 86-8	20 ∞ ∞
f16	2-6 3 3-10	3-4 4-4 6-1	4-7 6-8 12-4	5-10 10 33-4	7-8 16 ∞	13 ∞ ∞
f22	2-4 3 4-1	3-1 4-4 7-3	4 6-8 18-4	5 10 266	6-4 16 ∞	10 ∞ ∞





◀ Excellent portrait of John Huston with 35mm Summarit lens was made by Ted Cronk. He kept camera hand well into body, in line with head, had Huston's face parallel to film.

### Can you stop apparent perspective distortion in portraits?

Ideally, to make full use of the negative area, you should have a lens which will give a full head and shoulders image at a distance of not less than six feet. This, in a 35mm camera, would require a 100 to 135mm lens. Then no apparent distortion would occur. But excellent portraits can be made with the 45 to 58mm lenses if you avoid apparent distortion. Picture, *above*, avoids distortion; three at *right* do not.

Don't make these three errors  
in shooting your normal portraits



△ Hand is far too close to lens in relation to rest of face. It looks out of perspective, much too large in comparison to rest of portrait.

△ Near side of J- cheek looks distorted as it is closer to camera than far side (see text for complete details of why it happens).



△ With forehead close to camera than the rest of the face, the triangular shape of the forehead is exaggerated, making the face look distorted.



## YOUR NORMAL LENS

# IT'S FINE FOR PORTRAITS

THE NORMAL LENS is fine for portraits—or is it? Ted Castle used a 50mm lens to photograph movie director John Huston. But the three horrible examples of portraiture at *left* were also made with a normal lens. Unfortunately, these three errors in portraiture are but a few of the apparent distortions you may get with a normal lens.

We're stressing *apparent* rather than *actual* distortion since the errors in most 50mm portraits are perspective distortions in the eye of the beholder, not in the picture. Ideally, all photographs should be viewed from the correct center of perspective. This is the distance of the focal length of the lens multiplied by the degree of enlargement of the print. In the three small prints *opposite*, the center of perspective is about four inches! To prove that the pictures aren't really distorted, hold the page four inches from your eye and you'll note that the distortions are minimized and look rather normal.

However, you can't ask everyone to view your portraits at specific distances. Instead let's see how you can avoid apparent distortion. If you go no closer than four or five feet to your subject, you have no problem. But this is seldom close enough for portraits with a "normal" lens. Instead, when in close, you should avoid the disproportionate magnification of foreground images. In other words, with a 50mm lens used closer than five or six feet, keep the subject's hands close to the body—no closer to the lens than the face. The face should be on a parallel plane to the film so neither chin nor forehead is forward.

How do you take good portraits with a 50mm lens? Answer: eliminate apparent distortion by avoiding the factors that cause it.—H. K.

# 127 COMBINATIONS OF 35MM FILMS & DEVELOPERS

Medium fine grain and fine grain developers	Very slow films; maximum sharpness, minimum graininess				General purpose films; medium slow, very fine grain			
▽                      ▽	ADOX KB-14 e.i. D16, T12	AGFA ISOPAN FF e.i. D16, T12	ILFORD PAN-F e.i. D25, T16	PERUTZ PERGRANO e.i. D16, T12	ADOX KB-17 e.i. D32, T25	AGFA ISOPAN F e.i. D40, T32	KODAK PANATOMIC-X e.i. D25, T20	PERUTZ PERPANTIC 17 e.i. D40, T32
<b>AGFA ATOMAL NEW</b> minutes at 68F	7-10 2X	7-10 2X	7-10 2X	7-10 1 1/2-2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X
<b>ANSCO FINEX-L</b> minutes at 68F	13	—	12	—	—	—	13	—
<b>ANSCO NORMADOL</b> minutes at 68F	—	—	8 2X	—	—	—	—	—
<b>CLAYTON P-60,</b> minutes at 68F	—	—	—	—	6 2-3X	—	6-8 2-3X	6-8 2-3X
<b>EDWAL MINICOL</b> minutes at 70F	—	—	—	—	8	12	7 2X	8
<b>EDWAL THERMOFINE</b> minutes at 70F	1:1 8 1 1/2-2X	1:1 10-12 1 1/2-2X	1:1 8 1 1/2-2X	1:1 8 1 1/2-2X	1:1 12 2X	15 2X	1:1 10 2X	10 2X
<b>ETHOL UFG</b> minutes at 70F	Not recommended for use with these films				3 2X	4 1/2 2X	—	5 2X
<b>FR X-33B</b> minutes at 70F	Not recommended for use with these films							
<b>ILFORD MICROPHEN</b> minutes at 68F	—	—	7 2X	—	—	—	—	—
<b>ILFORD 1D-11</b> <b>KODAK D-76</b> minutes at 68F	1:1 8 2X	5-6 or 7 1:1 2X	6 1/2 or 8 1:1 2X	—	5-6 2X	7-9 2X	1:1 7 2-3X	5-6 2X
<b>KODAK MICRODOL</b> minutes at 68F	Not recommended for use with these films				—	—	6 1 1/2-2X	—

These recommendations give improved results with "average" subjects when the "official" exposure index (top



Here's a guide to using some of the world's finest conventional developers with a wide assortment of 35mm films. Much of this information is brand new and has never been published in this form. Some combinations give ultra-fine grain, others produce extra high film speeds for shooting where the light is dim, and some are great all-around performers. They're described on page 64 . . . . . by John Wolbarst

General purpose films; medium fast, fine grain					High speed films.						
ADOX KB-21 e.i. D80, T64	AGFA ISOPAN SS e.i. D80-100, T125	ILFORD FP3 e.i. D64, T50	KODAK PLUS-X e.i. D80, T64	PERUTZ PEROMNIA 21 e.i. D100, T80	AGFA ISOPAN U e.i. D250, T320	ANSCO SUPER HYPAN e.i. D200, T160	ILFORD HP3 e.i. D200, T160	ILFORD HPS e.i. D400, T320	KODAK TRI-X e.i. D200, T160	PERUTZ PEROMNIA 25 e.i. D250, T320	
10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	
—	—	—	15	—	—	15	—	—	—	—	
—	—	10 2-3X	10 2-3X	—	—	14 2-3X	—	—	—	—	
8-9 2-3X	8-9 2-3X	6-7 2-3X	8-9 2-3X	—	9-10 2-3X	8-10 2-3X	7-8 2-3X	13-14 2-3X	9-10 2-3X	5½-6½ 2-3X	
10	12	7	8 2X	10	12	—	8	—	12 2X	10-12	
12 2X	15 2X	8 2X	1:1 12 2X	12 2X	15 2X	15 2-3X	1:1 12 2X	15 2X	15 2-3X	15 2X	
5 2X	4½ 2X	3 2X	4½ 2-3X	5 2X	4½ 2X	4-5 2-3X	7 2X	8 2X	5 2-3X	5 2X	
12½-17	12½-17	12½-17	12½-17	12½-17	18½-23	—	18½	18½-23	18½-23	18½	
—	—	10 2-3X	—	—	—	—	13 2-3X	13 2-3X	—	—	
7-10 2X	7-10 2X	8 2-3X	8 2-3X	8-10 2X	7-9 2X	7-9 2-3X	10 2-3X	14 2-3X	9-11 2-3X	10-12 2X	
—	—	13 2X	10 2X	—	—	—	12-13 2X	15 1½-2X	11 2X	10-12	

of chart) is multiplied by the factor shown (example, 2X). If no factor is given, use the exposure index.

# 99 COMBINATIONS OF 35MM FILMS & 1-SHOT DEVELOPERS

Developers, all types; fine grain to high energy	Very slow films; maximum sharpness, minimum graininess				General purpose films; medium slow, very fine grain			
	ADOX KB-14 e.i. D16, T12	AGFA ISOPAN FF e.i. D16, T12	ILFORD PAN-F e.i. D25, T16	PERUTZ PERGRANO e.i. D16, T12	ADOX KB-17 e.i. D32, T25	AGFA ISOPAN F e.i. D40, T32	KODAK PANATOMIC-X e.i. D25, T20	PERUTZ PERPANTIC 17 e.i. D40, T32
AGFA RODINAL, 1:50 minutes at 68F	Not recommended for use with these films				8-10 2-3X	—	—	8-10 2-3X
AGFA RODINAL, 1:75 minutes at 68F	—	—	—	—	14-18 2-3X	14-18 2-3X	11-13 2-3X	14-18 2-3X
AGFA RODINAL, 1:100 minutes at 68F	13-15 2X	13-15 2X	13-15 2X	13-15 2X	16-20 2-3X	16-20 2-3X	14-18 2-3X	16-20 2-3X
EDWAL FINE GRAIN CONCENTRATE #2, 1:15 minutes at 70F	8 2X	8 2X	8 2X	8 2X	12 2X	12 2X	10 2X	12 2X
EDWAL MINICOL, 1:4 minutes at 70F	14 2X	16 2X	14 2X	14 2X	18 2X	—	16 2X	18 2X
FR X-22 minutes at 68F	1:19 11-13 2X	1:19 11-13 2X	1:19 11-13 2X	1:19 11-13 2X	1:15 10-12 2-3X	1:15 10-12 2-3X	1:15 10-12 2-3X	1:15 10-12 2X
FR X-500, 1:10 minutes at 70F	Not recommended for use with these films							
PERUTZ PERINAL, 1:50 minutes at 68F	7-8 2X	7-8 2X	7-8 2X	7-8 1:80, 11 1:100, 19 2X	7-9 2-3X	7-9 2-3X	7-9 2-3X	7-9 2-3X
PERUTZ PERUFIN, 1:15 minutes at 68F	7-9 2X	7-9 2X	7-9 2X	7-9 2X	8-10 2-3X	8-10 2-3X	8-10 2-3X	8-10 2-3X
TETENAL NEOFIN BLUE 1 vial to 500cc minutes at 68F	11-13½ 2X	14-16 2X	16 2X	16 2X	—	—	—	—

These recommendations give improved results with "average" subjects when the "official" exposure index (top

First time ever! A master guide to one of the simplest, most convenient, and dependable methods of 35mm film development. These developers cover a wide range of picture taking needs—from finest grain and maximum sharpness, to high film speeds for available light. The developers are described on page 64. The one-shot system is explained in the column 35MM on page 100 . . . . . by John Wolbarst

General purpose films; medium fast, fine grain						High speed films.					
ADOX KB-21 e.i. D80, T64	AGFA ISOPAN SS e.i. D80-100, T125	ILFORD FP3 e.i. D64, T50	KODAK PLUS-X e.i. D80, T64	PERUTZ PEROMNIA 21 e.i. D100, T80		AGFA ISOPAN U e.i. D250, T320	ANSCO SUPER HYPAN e.i. D200, T160	ILFORD HP3 e.i. D200, T160	ILFORD HPS e.i. D400, T320	KODAK TRI-X e.i. D200, T160	PERUTZ PEROMNIA 25 e.i. D250, T320
8-10 2-3X	—	—	—	—		Not recommended for use with these films					
14-18 2-3X	14-18 2-3X	11-13 2-3X	11-13 2-3X	14-18 2-3X							
16-20 2X	16-20 2-3X	14-18 2X	14-18 2X	16-20 2-3X							
14 2X	16 2X	10 2X	12 2X	16 2X		16 1-1½X	16 1-1½X	12	16 1½-2X	16 1½-2X	16
—	—	16 2X	18 2X	—		—	—	—	—	—	—
1:9 15-16 2X	—	—	—	—		Not recommended for use with these films					
—	—	—	10 2-3X	—		Do not use	10 2-3X	10 2-3X	10 2-3X	10 2-3X	—
8-10 2-3X	8-10 2-3X	8-10 2-3X	8-10 2-3X	8-10 2-3X		Not recommended for use with these films					
14-18 2-3X	14-18 2-3X	14-18 2-3X	14-18 2-3X	14-18 2-3X		—	—	—	—	—	—
Not recommended for use with these films											

of chart) is multiplied by the factor shown (example, 2X). If no factor is given, use the exposure index.



# WHICH 35MM DEVELOPER IS RIGHT FOR YOU?

Every one of the developers listed on these pages is a fine, reliable product, capable of giving good results at the job for which it was designed. Some can do pretty well at a wide variety of jobs. Others are more specialized in their applications. Not one of them is "the universal developer" which can do every job supremely well. And if you start mixing up functions, formulas and films in ways for which they were not intended, you may find the results to be quite unsatisfactory.

Unless otherwise noted, these developers all require moderately vigorous agitation for 10 seconds per minute (Eastman Kodak Co. now recommends five seconds every 30 seconds). Agitate initially for 20 seconds nonstop.

The agitation should be equivalent to inverting, turning and righting a Nikor tank once each second, or turning the spindle of a rotary tank one fast turn per second.

As most of these developers are quite energetic, excessively dense negatives may result if the films are exposed at their "official" exposure index. So, where necessary, a "speed increase factor" is included with the developing time. Simply multiply the exposure index by this factor (2-3X, for example) and expose accordingly. Where there is no factor, use the "official" exposure index. This points up the need of knowing what developer you intend to use before snapping the shutter.

**AGFA ATOMAL NEW:** A fine grain, soft working formula which appears to give excellent results with all the films listed. Two-powder form, does not mix easily. No replenisher available in small sizes; extend development one minute per roll for several rolls, with increasing graininess. Keeps well. Price: 300cc (11 oz.) 75 cents; 600cc, \$1.20. Agfa, Inc., 515 Madison Ave., New York.

**AGFA RODINAL:** An ancient German formula of enormous power, modernized into a great one-shot by using it at dilutions from 1:50 to 1:100. Has outstanding ability to give incredibly sharp-appearing images. No fine grain formula, it should not be used with high speed films, which it may fog badly. Graininess pattern, if visible, is very tight, razor edged, and not displeasing. Concentrate keeps indefinitely; after dilution, about 1 week in sealed bottle. Price: 1/10 litre (3 1/2 oz.) \$1.50; 1/2 litre (17 oz.) \$3.95. Agfa, Inc., 515 Madison Ave., New York, N. Y.

**ANSCO FINEX-L:** Very fine grain formula, works well with films indicated but may fog others badly. Keeps well, if kept sealed and airless. Price: 1 qt., \$1.25. Replenisher. Ansco, Binghamton, N. Y.

**ANSCO NORMADOL:** Outstanding fine grain formula of D-76 type, but

softer working and gives slightly less film speed. Long life in use and storage. Price: 1 qt. powder, 35 cents. Replenisher. Ansco, Binghamton, N. Y.

**CLAYTON P-60:** Versatile, powerful but soft working Phenidone type, producing very high film speeds with medium fine grain and moderate contrast. Keeps well. Stock solution diluted 1:2 to make working solution, which also keeps well. Agitate 10 seconds every two minutes. Price: 1 qt., \$1.70. Self-replenisher. Clayton Chemical Co., 5420 N. Damen Ave., Chicago, Ill.

**EDWAL FINE GRAIN CONCENTRATE #2:** Versatile one-shot, 1:15 dilution. Medium fine grain with fast and high speed films (may cause some thin fog); good sharpness and low graininess with slower films. Concentrate keeps indefinitely. Price: 4 oz., 49 cents. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

**EDWAL MINICOL:** An extremely soft working, fine grain formula, designed for use with subjects and lighting of highest contrast. When diluted 1:4 to make a one-shot, it couples with thin emulsion, high sharpness films to give negatives of unusual sharpness and minimum graininess. Keeps well. Price: 1 qt., \$1.35. Self replenisher. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

Be sure to read through this before picking your film-developer combination from the charts. Here are facts about the developer's characteristics, who makes it, how much it costs, how to use it for best results. The charts and this list do not include all 35mm developers, and if one of your favorites is missing it's no indication of prejudice or lack of regard for that product . . . . . by John Wolbarst

**EDWAL THERMOFINE:** Versatile, energetic medium-fine-grain formula, which may be used at temperatures up to 90F. Long life in use and storage. Price: 1 qt., \$1.10. Replenisher. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

**ETHOL UFG:** Outstanding, powerful but soft working formula, for high film speeds with moderate contrast and fine to medium fine grain. Excellent keeping qualities. Price: 1 qt., \$1. Replenisher. Plymouth Products Co., Inc., 1770 W. Berteau Ave., Chicago, Ill.

**FR X-22:** Specialized one-shot, for use with thin emulsion, high sharpness films at dilutions from 1:9 to 1:19. Excellent performance with films listed, giving low graininess, high sharpness. Concentrate keeps well, if kept from contact with air, which ruins it quickly. Price: Pkg. of three 2 oz. bottles, 75 cents. FR Corp., 951 Brook Ave., N. Y.

**FR X-33B:** Very fine grain, soft working, low energy type. Not for use where high film speeds are needed. Keeps well. Price: 1 qt., \$1.19. Replenisher. FR Corp., 951 Brook Ave., New York.

**FR X-500:** One-shot Phenidone formula, diluted 1:10, for use with fast and high speed films (will not develop Agfa Ultra). Gives very high film

speeds, medium-fine grain, moderate contrast, but agitation (10 sec./min.) must be gentle to avoid overdevelopment. Keeps well if sealed, air-free; once bottle is opened, should be broken into small quantities in sealed, airless bottles. Price: 1 qt., \$1.19. FR Corp., 951 Brook Ave., New York.

**ILFORD MICROPHEN:** British-made two-powder type, first to use Phenidone. Gives very high film speeds with medium fine grain and moderate contrast. Keeps well. Price: 21 oz., 95 cents. Replenisher. Ilford, Inc., 37 W. 65 St., New York.

**KODAK D-76:** Outstanding single-powder type (Ilford ID-11 is similar but comes in two-powder form). D-76 gives maximum film speed and shadow detail, with moderate contrast and fine to medium fine grain results. It has long been the standard against which the performance of other powerful, general purpose developers is measured. Very long life in use and storage. Price: 1 qt., 40 cents. Eastman Kodak Co., Rochester, N. Y.

**KODAK MICRODOL:** Very fine grain, soft working developer, which gives moderate film speed. Use and storage life somewhat less than for D-76. Available as single powder and liquid, with replenisher for both types. Price: 1 qt. powder, 55 cents; 1 qt.

liquid, \$1. Eastman Kodak Co., Rochester, N. Y.

**PERUTZ PERINAL:** Powerful German-made one-shot to be diluted from 1:50 to 1:100. Despite apparent similarities, it is quite different from Agfa Rodinal; seems to be much softer working, with less tendency to overdevelop highlights. No fine grain formula, it should not be used with high speed films. With films listed, graininess is low, with "soft-edged" look. Outstanding results with Peripantic-17. Concentrate keeps indefinitely. Price: 1/10 litre (3 1/2 oz.) \$1.00; 1/4 litre (8 1/2 oz.) \$1.60; 1 litre, \$3.60. Burleigh Brooks Co., 10 W. 46 St., New York.

**PERUTZ PERUFIN:** One-shot, designed for finer grain than Perinal, when diluted 1:15. Medium fine grain results. Concentrate keeps indefinitely. Price: 1/10 litre (3 1/2 oz.) \$1.00; 1/2 litre (17 oz.) \$2.20; 1 litre, \$3.50. Burleigh Brooks Co., 10 W. 46 St., New York.

**TETENAL NEOFIN BLUE:** Specialized German-made one-shot, for use with slowest, maximum sharpness films. Results are outstandingly sharp and fine grained. Diluted 1 vial to 500cc. Keeps well in sealed vials. Price: About \$2. for pkg. of 5 vials. Photo Import Associates, P.O. Box 1302, Winter Park, Fla.





# FIND VERTICALS SEE VERTICALS SHOOT VERTICALS

**WHY VERTICALS?** Why, indeed, particularly since we see in the shape of a wrap-around windshield, with our eyes constantly moving from side to side, sweeping the scene before them. Why should we shoot verticals when we tend to see horizontally? Why shoot "arbitrary" verticals when, if we look at tall things, we often have to move our heads arbitrarily up and down to encompass the span of the vertical whatever-it-is?

But why *not*? If all that has been accomplished was done because it was the "natural" way, what great achievements would have been lost to the world! Why *not* shoot verticals if, as the examples on these two pages show, the real strength of a picture depends on it? There is strength in design, in impact, in the "message" in Mottke Weissman's vertical treatment of gospel singer Mahalia Jackson (*opposite page*). Shooting the subject in the normal horizontal way, he made several acceptable and decent shots (see *below*). Yet the horizontal treatment did not say enough. It tells us nothing beyond the fact that a woman is speaking, or singing, obviously with some emotion that seems to verge on pain or ecstasy. Add the cross—only possible by converting to a vertical format (or else by backing far

away from the subject—unfeasible and not always a successful solution)—and a great deal is added to the content of the picture. The cross immediately conveys a religious overtone, and relates to (and helps to explain) the woman's intense expression. A dimension has been added to the picture which would have been lost if, at the same camera-to-subject distance, the photographer had made only horizontals!

The truth remains, however, that most 35mm pictures taken are naturally horizontal and this is because of physical reasons. The 35mm's were not designed for vertical shooting primarily, and few amateurs are used to handling them this way. It is far easier to use the average 35mm camera for horizontals: the two sides are easily gripped in either hand, while a forefinger falls naturally on the shutter release, and is able to fire it as nonchalantly as can be.

How you hold your particular 35mm vertically depends on the type of camera design, and on whether you are left or right eyed. We're not being funny! The dominant eye determines with what torture or ease you can hold your camera. (By dominant eye we mean the one you favor—the one you instinctively use to squint



**Compare the impact** in the horizontal shot, *left*, and vertical on *opposite page*. Two quite different formats deliver equally different effects, although main subject is the same, and her expressions very similar. The challenge is to think a situation through before shooting. The easiest, horizontal approach may not always produce the most dramatic results. Will more up-and-down area enhance the picture? Always ask yourself this before you shoot!



### **Vertical: Short distance, big image.**

How large a subject image do you want to produce? Usually it's desirable to have the largest image possible for sharpness in enlargements. The two full-length pictures, taken from slightly different camera-to-subject distances, show an amazing gain in image size when the camera is held vertically. Had a horizontal format been used at the same distance for the picture *directly above*, part of the girl's head and feet would have been chopped off. There is no "waste space" as in example at top.

through a viewfinder.) There are indeed "left" and "right-hand" operating cameras in this respect, as the functional pictures, *page 69*, illustrate. The typical rangefinder focusing camera has a release which is operated by your right forefinger. Fine for horizontals. And fine for right-eyed photographers who use the camera for verticals (see illustration, *top left*). The camera is braced firmly against nose and forehead. Alas for the left eyed, however, with this position. For, by the time the rangefinder window is moved over to the viewing eye, the camera loses the splendid facial brace, and wobbles against the receding cheek. Thus the left eyed must turn the camera bottom to top, as the picture, *top right*, shows. Although a bit more unwieldy, to have to reach up over the top of the camera to make the exposure, it's the steadiest, firmest way with this type of camera.

For the right eyed, the right-hand operating reflex demands that the main grip come from the top, held by the right hand. Whereas for the left, the camera rests snugly in the palm of the right hand.

However, right eyers get their come-uppance in the case of the Exakta! The shutter release being on the left of the lens, vertical shooting is simplicity itself for the left eyed. The right-eye user must forfeit his nose and forehead brace, and depend on a steady left hand to keep the Exakta immobilized.

These are the general differences in camera types, and the suggested solutions to holding them. True, you may have found other ways convenient, but give these a try. And, if either eye lets you view efficiently, choose the most efficient of the camera holding-viewing possibilities. The ultimate aim is the steadiest brace.

### **Camera in hand, learn to focus vertically**

The only other nut that must be cracked for shooting vertically, once the camera is firmly in hand, is focusing. Rangefinder focusing is probably the biggest pain in the neck when you're used to seeing split images superimpose or move *sideways* rather than up and down. The coward's way out of this problem is to focus horizontally, then to position the camera for a vertical picture. Indeed, many photographers must then be cowards, and equally as many must then lose lots of potential pictures. For this is a ponderously slow technique, and a risky one. You could accidentally knock the lens out of focus while readjusting the camera to your eye; or, the jack rabbit you were panning with would be well across the fields to Grandmother's house.

Focusing through the usual eye-level reflex poses little or no problem other than getting used to the shape. The ground glass image doesn't alter a whit if the camera is held horizontally, vertically or upside down. The answer is to practice, for all you are worth, no matter how clumsy or inconvenient the technique may seem at first. Watch the pro's. See how quickly they follow action, focus and fire in rapid succession. They had to get used to it—so can you!—D. J.

## How to hold it depends on the camera type—and whether you are left or right eyed.

**RANGEFINDER FOCUSING CAMERAS** usually have a shutter release that falls under the right forefinger for normal horizontal shooting. For verticals, obviously, it's mandatory to keep the camera as steady as possible, and the right-eyed photographer is advised to hold his camera as illustrated at *right*. The palm of his right hand makes a firm support, right thumb is handy to shutter release, focusing is readily done by forefinger of left hand. The left eyed, however, must maintain a good brace and still be able to sight easily. Braced against his nose and forehead, the camera is held by the left hand (which also focuses), further steadied and fired by the right.



Right eyed



Left eyed

**RIGHT-HAND OPERATING REFLEX,** with shutter release to the right of the camera mount, is found to be most efficiently operated by the right eyed as shown. Main camera support comes from firm grip on somewhat flat body, from above, by right hand. Further steadying is given by palm of left hand. The slightly downward plunging motion of the release is easy for the right forefinger, while focusing feels natural to fingers of the left hand. Turn it around, for the left eyed—right hand becomes main support from underneath, where thumb fires shutter. Left hand steadies and focuses, too. For this camera, the system defies the usual admonition to let parts of your face work as a brace. But that's the nature of the beast, its heft and individual method of operation!



Right eyed



Left eyed

**EXAKTA: A CLASS BY ITSELF.** With its shutter release placed to the left of the lens mount, and needing to be plunged in or down to be fired, the Exakta may be independently out of step with its colleagues. But relief for the left-eyed photographer! The design is perfect for the facial brace and support by the left palm. Left forefinger fires the shutter, while right hand lends steadying support and focuses as well. For the right eyed, operation is somewhat more difficult and takes some practice. As you can see, the camera position is the same, as is operation, but you must be particularly careful that the camera doesn't fall away with the cheek line. The right hand can be useful in holding the camera flat and in snugly toward the nose and on a plane parallel to the subject.



Right eyed



Left eyed



# PEOPLE: THE REAL CHALLENGE

"I don't know whether he knew what I was up to. I stood talking at and shooting his sister beyond him. Suddenly, he glanced over his shoulder. I swung the Contax around and shot. It was all over so fast, I can't remember if I re-focused at all. Had I delayed an instant, had he turned away, there would have been no picture. Of all the child photographs I made that day, this unposed portrait is certainly the most compelling."

These are the words of Fred Maroon who made the photograph *opposite*. How often are



Leica IIIIf, 50mm lens, f/5.6, 1/40 sec., Kodachrome, by Ed Wallowitch.

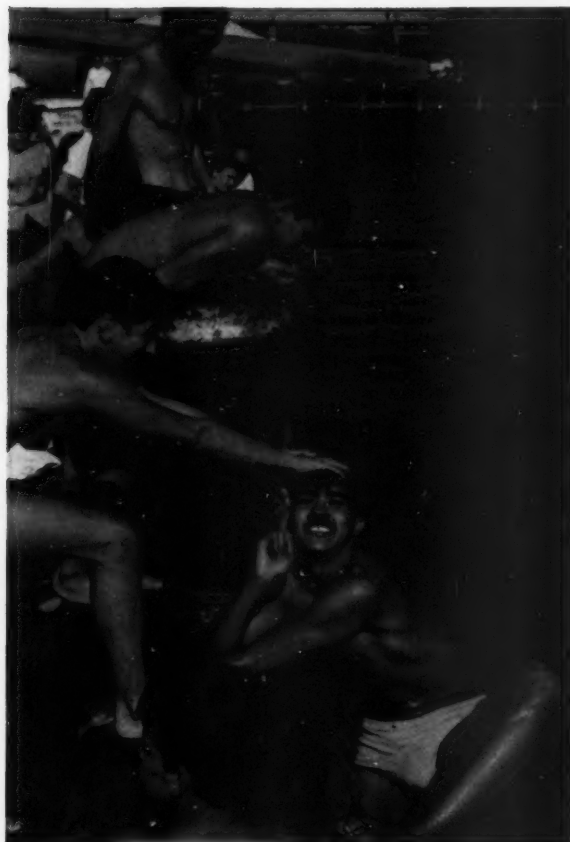
### HOW CAN YOU HANDLE MORE THAN ONE PERSON?

Traditionally for group portraits we line up our school graduates, face them cameraward, command their smiles and fire. How far shall we depart from tradition? Each different group is, at best, a puzzling subject, particularly if, fully aware of the photographer, it awaits the camera's onslaught. Well, if it be posed, make the most of it. Ed Wallowitch's stepchildren, carefully arranged for color and pose, burlesque the traditional. Pat Caulfield's young road trio present a new outlook through the distortion of a wide-angle lens working close and at an acute angle. For the in-group activity, swimmers or beach bull fight, you can be more circumspect, awaiting the right moment, and then, more or less unnoticed, preserving it. It would probably be unfair to dismiss the formalized group picture completely, but good results are not often achieved even through the most painstaking efforts of professional photographers. So keep your groups informal or in action. Your results will be far better.

Canon, 50mm lens, 1/50, f/5.



Miranda, 58mm lens, 1/100, f/8, by Patricia Caulfield.



Canon, 50mm lens, 1/50, f/5.6, Kodachrome, by Caulfield.



Miranda, 28mm lens, by Caulfield.





ulfield.











*Above:* Nikon, 50mm lens, 1/60 second at f/2, by Giorgia Reid.  
*Opposite:* Contax II, 50mm lens, 1/25, f/4, by Fred Maroon.

### FIND THE INDIVIDUAL PERSONAL APPROACH

The decision to pose or not to pose is an important consideration. But more essential, perhaps, is highlighting the subject in proper mood and context. A train conductor's personality is more decisively delineated within the framework of his train than it could possibly be if he were posed standing, say, against a brick wall. In these pictures, each displays some positive aspect of the subject's being or profession and forms the dominant theme. Giorgia Reid's portrayal of a woman combing her hair can scarcely be unposed. Does it matter? Primary interest, the woman's hair, makes the picture. The beauty of Elsa Martinelli's face, plus her known modeling ability, had much to do with Peter Basch's decision to close in, although it's certainly a dangerous camera-to-subject distance for most people. Likewise, Fred Maroon's sympathetic study of a child catches the glance children are apt to visit on unsuspecting adult photographers whom they really like and trust, but not completely.



Leica, exposure unknown, by Ted Castle.



Leica, 50mm lens, 1/25, f/2.8, by Peter Basch.

really good pictures of people—groups and individuals—the results of such fleeting instants?

The fleeting moment is becoming more and more the instant for photographing people in color today. When all color films were as slow as molasses (and the photographer's reflexes matched them) a remarkably dull series of portraits emanated from even the top names in photography. This was shortly before, during and after World War II. Pictures of people in color more often than not resembled the posturings of Teddy bears—with less animation. A portrait meant an exposure by hot floodlight for 1/10 sec. or more. The cry of the photographer was "hold still." Everyone did.

#### Putting life into your shots

Today, most good photographs of people demand motion or animation. We don't rely on the subject to "hold it." Fast lenses, superfast color films and the newly trained reflexes of our shutter release fingers—like Fred Maroon's—dictate the when, the where and why. Small cameras like 35mm are no longer competing with larger sizes—to prove they too can photograph people. Today they've won, hands down. How many photographers are there who would rather use a large studio camera when they could be more mobile with a smaller one? How many camera owners continually prefer portraying inaction to photographing an exact instant of a motion? If the photography of people (in 35mm) is on the move, let's go. Note the two sole "static" or "posed" photographs—that by Wallowitch of the children on the steps and Pat Caulfield's three on the road (inside the color foldout *opposite*). They are in reality almost caricatures of the somewhat dimmed art of posed group portraits. Both Wallowitch and Caulfield, in their twenties, represent the young photographer who consciously or unconsciously finds many sacred cows rather amusing.

The other group photographs shown could hardly be called anything less than spontaneous. The subjects are either unaware of or unconcerned about the camera. The strain on the photographer in such cases is quite different. The subject can't be posed in pleasing compositions. Instead, composition changes rapidly before your eyes and a fast trigger finger on the

shutter release is not only helpful, but essential.

Let's move to the problem of portraying the individual. Posed portraiture is not dead. And it will take more than MODERN PHOTOGRAPHY to kill it. Actually, we do not have its demise in mind. Instead, let's put it in its place. The static posed portrait needs a Karsh or a Halsmann to make it great. A successful static, posed portrait is one of the most difficult feats you can expect any photographer to achieve. The solution: put life into the picture; let your subject go.

By movement, we don't insist on train conductors shot at 60 mph in the Alps, as per Ted Castle's photograph *opposite*. But Peter Basch's photograph of Elsa Martinelli, with its soft out-of-focus background and upended hair, does achieve a windblown casualness. And even a formal portrait, which somehow might be edging close to painting, such as Giorgina Reid's picture of a girl brushing her hair, *opposite*, finds its impulse in her ability to capture a subject working, rather than at rest.

#### Lighting, makeup?


In attempting any serious discourse on 35mm color portraiture ten years ago, the mechanics might have been of fundamental consideration. This may still be primary for the studio or commercial man, but the professional or advanced amateur photographer is more inclined to minimize the problems of proper artificial light balance and direction by using daylight—either outdoors, or through a skylight or by window-light indoors. The once formidable problems of posing—how to hide a long nose successfully, disguise a blemished complexion, make a long face look round, or vice versa—no longer hold the photographer's attention so thoroughly. A lively photograph, natural smile, offhand pose, override such considerations.

Perhaps we are moving away from the static in portraying personality because we no longer live in a leisurely, static world. Perhaps our eyes are too keyed to the electricity in our modern emotional atmosphere to put up with pose, sentiment and do-nothingness. And our small 35mm cameras and film have further widened horizons. If we still have limitations, we have to remove them from ourselves—and that may be the real challenge.—HERBERT KEPPLER

**DISCOVERY** no. 35







## CARL CHIARENZA

Photograph of burning doll hanging from tree on the opposite page illustrates one of the ways words and pictures work in combination. It stands on its own merit as an expressive photograph, but becomes even more meaningful when accompanied by explanatory material. Chiarenza found several children on a street playing with a doll. They played gently, at first. But the episode ended with the children flinging the doll into a nearby bonfire. This picture is from a series using the doll to express the feelings and emotions observed in children. The miner, above, was photographed in a studio with a 4x5 camera. It is the lead shot from an essay on the life of a worker in the Pennsylvania coal mines, a project for class.

THIS MONTH'S DISCOVERY is a graduate student in the Department of Journalism at Boston University. He is a member of that small and dedicated group of photographers concerned with verbal/visual communication, and is currently working toward his PhD. The meaning of his photographs, the significance of his course of study, can best be revealed in his own words.

"We are bombarded with verbal symbols from birth and all emphasis is placed on their being learned. On the other hand, we hear next to nothing about visual meanings and importances. But the visual world is the world we live, work and play in—it is the external world of reality, and can best be communicated visually. We must use 'the language of vision' without being trapped by the barbed wire fence of words. To me, the two languages in combination can be used most effectively in reviving the wealth of the visual world of meaning. This combination can also, and at the same time, be a powerful tool of communication of a man's personal feelings. A photographer must be, first and foremost, a seer. He must be aware. He must love the world of people, places and things. We often hear of people being excited or fascinated by things that happen around them—whether material or spiritual. I am fascinated by the people in their fascination."—P. C.

# MONTHLY CONTEST

## MODERN PHOTOGRAPHY'S MONTHLY CONTEST

**FIRST PRIZE \$25**  
**SECOND PRIZE \$15**  
**THIRD PRIZES \$10**

THE ABILITY to organize visual elements is a photographer's greatest asset. Lines, masses and planes within a subject must be presented in relationship to one another; they should lead your eye in a path within the picture area. Although no single rule of balance or rhythm is always applicable, certain generalizations can be made about composition. See captions *below* and *opp.* for the Editors' analysis of this month's contest winners.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger in size, and your name, address, and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

**REPEATED FORMS** of nets and fishermen lead eye in a rhythmic path from right to left; boat balances composition by drawing attention back to right. Pfc. Peter Miller shot this First Prize winner at Deauville, France.



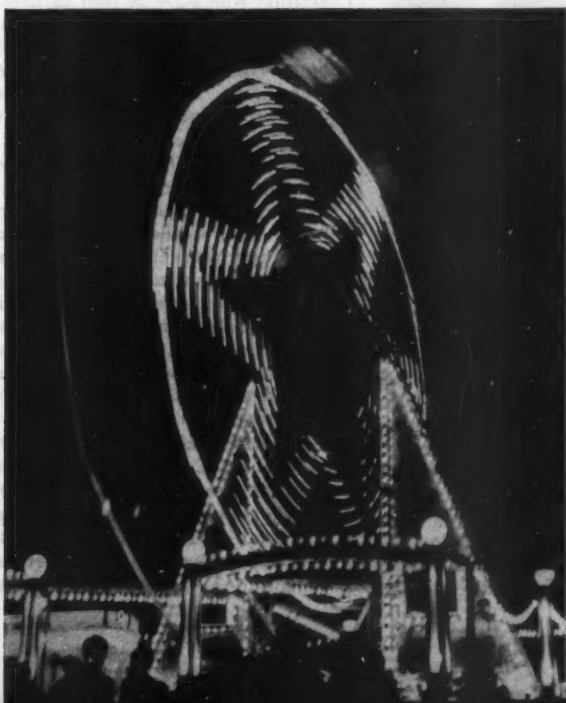


◁ **SOMETHING SO SIMPLE** as two sets of laundry—socks on line in doorway and washing hung over courtyard—relate different areas of photograph. Second Prize, Richard Moxley, Port Hueneme, Calif. Nikon S-2 camera.

**BALANCE** between bold forms of lifeguards on bench and strong shape of umbrella at left completes composition within the format. Third Prize; Bud Lish, Hewlett, N.Y. ▽



**FOREGROUND FIGURES** add interest to night time shot taken in amusement park. John Doidge, of Birmingham, England, used a slow shutter speed to blur lights and suggest speed of ferris wheel in motion. Rolleiflex camera was hand held, Ilford HP3 film was exposed at 1/5, f/8. Third Prize.

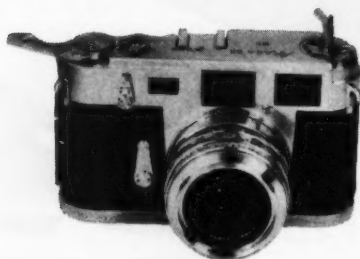


**SOME SUBJECTS** justify breaking the rules! Here, symmetry adds impact to unusual view of man resting on park bench. Third Prize, George Gay, Montreal, Canada. Exakta.



# MODERN

## THE AIRES 35-IIIC CORRECTS FOR PARALLAX



**Specifications:** 35mm rangefinder camera. Lens: 45mm f/1.9 H Coral, a 6-element anastigmat with stops to f/16. Shutter: Seikoshia MXL, 1 to 1/500 sec., plus B; MFX sync; self timer. Price: \$110. Importer: Arel, Inc., 4916 Shaw Ave., St. Louis 10, Mo.

The Aires 35-IIIC, a fine camera in its own right, has a new and even more dazzling relative—the 35-IIIC. A number of significant "extras" make the new Aires a convenient and versatile machine.

An improved, coupled LVS system should please both adherents of the "system" and those photographers who like, occasionally, to stick to standard operating procedure. The manufacturers have made it quite simple to rotate the shutter speed and aperture setting rings independently on the IIIC. Shutter speeds are not linear, however, which reduces the LVS efficiency somewhat.

The big, bright viewfinder is a giant step in the direction of comfortable picture framing—particularly for glasses wearers. A bright, illuminated frame is set well within the confines of the viewfinder, allowing the photographer to anticipate action entering the field. There is a bright, coincidence type rangefinder.

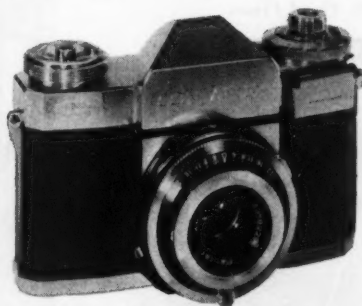
Automatic parallax correction is another feature of the range-viewfinder. The illuminated frame adjusts automatically to the field of view down to 32", the closest focusing distance of the H Coral lens.

The IIIC is designed to accept either Aires or Leica M3 cassettes. Turning a knob to close the bottom cover of the camera simultaneously opens the film magazine and allows the film to flow smoothly.

New, too, are a 12-second self timer and provision for intentional double exposure. Other features include an automatic frame counter (returns to zero when back is opened), cable release socket behind a recessed shutter button, film plane mark on top of camera and infrared mark on depth of field scale.

The Aires 35-IIIC, with its new automatic, time-saving features, was a delight to work with—and provided excellent results. Even under trying, dim light conditions when it was necessary to use widest aperture, prints showed acceptable corner-to-corner sharpness. Altogether we found it quite a camera for the price.—M.T.

## CONTAFLEX BETA HAS PRONTOR SVS SHUTTER



**Specifications:** 35mm eye-level reflex camera. Lens: 45mm f/2.8 three-element Pantar with stops to f/22. Shutter: Prontor Reflex-SVS, 1 to 1/300 sec., plus B; MX sync; self timer. Price: \$149; leather everready case, \$10. Importer: Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.

Spawn of the Contaflex school, the new Beta is almost exactly like Models I-IV, but has two important changes:

convertible three-element Pantar instead of four-element Tessar lens, and Prontor Reflex instead of Synchro-Compur shutter. As in previous Contaflex models, the front lens element is removable, so that a 75mm or 30mm component may be substituted for medium tele and wide-angle pictures.

The Beta's penta-prism delivers a right-side-up, right-way image, and a Fresnel lens increases brightness to the corners. A split-image, concentric ring is another focusing aid. Fully automatic, the Beta lets you focus at widest aperture, then stops down to the predetermined lens setting when you release the shutter. All control numbers (exposure value settings, f-numbers, shutter speeds, etc.) have been placed on the lens mount and so are visible from the top. Most of them are a silvery-white and are very easy to read. Others are in color: f/8 and the distance setting of 15 are red, for quick setting for snap-shooting (at f/8, everything from 15 ft. to infinity will be in sharp focus). EV numbers (3-18) are also red, and long exposure settings from 8 to 60 full seconds are green. The meter is used in conjunction with ASA as well as DIN indexes. As in other models, the Beta has a double lock action so that the bottom and back are removed in one piece. The Beta accepts standard 35mm cartridges as well as cassettes.

Field tested, the Beta proved to have an acceptably sharp lens for average amateur use, although there was some loss of definition at the corners when the lens was used at maximum aperture. The exposure value system was particularly easy to operate, and the meter gave fairly critical readings. That there is no focusing lever may be a drawback to some photographers who dislike to focus by turning a small knurled ring on the lens mount.

The Beta, incidentally, has a brother—the new Contaflex Alpha—which is like it in every respect except that it lacks an exposure meter. The Alpha is priced at \$126, less case. Both are manufactured in West Germany.

—D. J.

# TESTS

the newest cameras  
the latest films  
important accessories

## MINOLTA AUTOWIDE HAS COUPLED METER



**Specifications:** 35mm camera. **Lens:** Non-interchangeable 6-element Rokkor 35mm f/2.8; stops down to f/22. **Min. focus:** 2.6 ft. **Shutter:** Citizen MVL, linear speeds 1-1/500 sec. plus B; MXV sync; self timer. **Viewing:** Lumi-Frame viewfinder with parallax correction guides. **Film advance:** Thumb action, one-stroke rapid wind. **Other features:** Built-in exposure meter which couples to interlocking f-stop and shutter speed dials; automatic exposure counter which returns to zero when back is opened. **Price:** \$89.50. **Importer:** The FR Corp., 951 Brook Ave., New York 51, N. Y.

The new 35mm Minolta Autowide is a novel entry in the field of picture-taking automation. Almost as simple to use as a "box" camera, it provides far greater exposure accuracy. The built-in exposure meter requires that two arrows be aligned by means of a knurled wheel on the back of the camera. Since the meter is coupled to the interlocking f-stop and shutter speed dials, correct exposure settings are selected simultaneously. Aperture-shutter speed combinations appear in a window next to the meter, and settings to suit the subject matter are easily selected by rotating a single wheel.

An LVS indicator is included in the exposure meter window.

The Minolta Autowide has no rangefinder, but incorporates three click stops on its helical focusing mount—

P (for portraiture), G (for group pictures) and S (for scenery). Due to the considerable depth of field provided by the wide-angle 35mm lens, these settings perform quite admirably in most situations. However, if there is any doubt in your mind, you can check a depth of field scale next to the focusing mount and select an intermediate setting, if necessary.

Among the Autowide's many new features, we found most commendable the new shutter release—a knurled semi-circle which is placed forward of the camera body on top of the exposure meter. It is easy operating, providing no perceptible camera jar—a great advantage in hand-held exposures at slow speeds.

Such devices as the large rewind handle (on the bottom of the camera) which automatically releases the film for rewind when it is lifted, the self-setting exposure counter and the single stroke film advance-shutter cocking lever performed with effortless convenience.

The 35mm wide-angle lens provided adequate sharpness at all apertures. The exposure meter performed best in medium and bright light situations. It tended to be less accurate in dim light, and if a great deal of work were to be done under these conditions, an auxiliary meter would be a helpful investment.

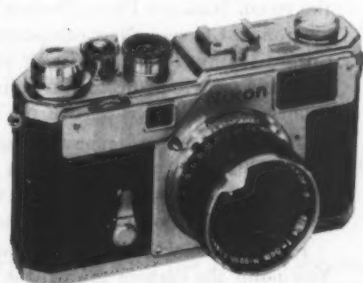
On all other counts, the Minolta Autowide proved itself a welcome addition to the moderately-priced field.

—O. G.

## CAN'T AFFORD AN SP? TRY THE NIKON S-3

**Specifications:** 35mm rangefinder camera. **Lens:** 50mm Nikkor f/1.4 (Nikkor f/2 also available) focusing from 3 ft. to inf. **Interchangeable bayonet mount.** **Shutter:** Cloth focal-plane with linear speeds from 1 to 1/1000 sec. **Color-coded synchronization.** **Viewing:** Combined rangefinder-viewfinder. Etched reticles outlining frames for 35, 50 and 105mm lenses have parallax cor-

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.



rection markings. **Other features:** One-stroke lever film advance, lever rewind, exposure counter sets automatically, three-fingered operation, focusing by knurled wheel. **Many lenses and other accessories available.** **Price:** \$345 with f/1.4 lens. **Importer:** Nikon Inc., 251 Fourth Ave., New York 10, N. Y.

If your eyes are bigger than your pocketbook and the Nikon SP at \$415 is just out of reach, the new Nikon S-3 (\$345) may just fit your needs.

Basically the Nikon S-3 is the same camera as the SP. However, it has a different rangefinder and viewfinder system. The SP features bright, projected parallax-corrected frames for the 50, 90, 105 and 135mm lenses. There's a separate viewfinder for the 28 and 35mm wide-angle lenses.

The Nikon S-3, instead, has etched reticles in the eyepiece (similar to that on the S-2) which show the fields of view for the 35mm, 50mm and 105mm lenses. These reticles have parallax correction markings which are not automatic.

The problem: how do the etched reticles on the S-3 compare with the SP's projected frames? To begin with, (Continued on page 120)

# WHAT'S NEW? JUST 37 CAMERAS!

How much thinking can your equipment do for you? Automatic exposure couplings, electric eyes, self-threading devices on cameras and projectors at giant photo show make this a serious question.

STILL AND MOVIE cameras are going automatic. You could see this at the recent National Photo Dealers' and Finishers' trade show and convention in Chicago. New equipment definitely indicates a strong trend toward taking the mechanics of photography—setting exposure, slide changing, movie projector threading—out of the hands of the photographer and making it part of the camera or equipment.

Many new 35mm cameras have exposure meters coupled to either the diaphragm or the shutter. You line up the exposure meter indicator with an indicator mark for correct exposure. Both German and Japanese manufacturers showed such cameras.

For movie makers there are new 8mm automatic exposure cameras. You point the camera toward the subject and light falls on a photoelectric cell which is coupled to the diaphragm ring. The cell transmits energy to the lens diaphragm for proper exposure. However, all the 8mm automatic units are designed for color films with a daylight speed of 10 and a tungsten speed of 16. Perutz is introducing black-and-white 8mm and 16mm film into the United States. Obviously, there's going to be some complication in using the faster film with the fully automatic units.

All the manufacturers who introduced automatic exposure movie cameras showed at least one model with wide-angle and tele converter turrets. One new movie camera incorporates a sound head which makes 8mm lip synchronized films feasible.

Even movie projectors are taking on a Univac-like personality—a Bell & Howell 8mm machine threads itself. You insert the leader into the first sprocket and the projector does the rest—forming a perfect set of loops when the motor is turned on.

Automatic, semi-automatic, and even radio-controlled slide projectors were on display. The moderately-priced, radio-controlled projector, designed by Tech Photo, is completely wireless, and the projectionist can change slides from any position in a room or auditorium, from as far as 75 ft. away from the machine. The radio control unit can be adapted to any electric changer. But more significant, the system can be applied to other types of photographic equipment—electronic flash and camera shutters for example.

While there weren't many new 2¼ twin-lens reflex cameras around, the super size has gained new support in a 4 x 4 twin-lens model from Japan. Most new slide projectors also provide for showing the new format, indicating growing use of the bigger slide.

**FOR COMPLETE DETAILS ON EQUIPMENT SEE PAGE 104**

## Here are the Highlights of the Chicago Show

Topcon 35mm eye-level reflex with instant return mirror.

Edixa 35mm eye-level reflex with wide variety of lenses.

Minolta Auto-wide has built-in exposure meter and 35mm wide-angle lens.

Yashica 44 twin-lens reflex for super-size slides.

Automatic exposure movie cameras by Bell & Howell, DeJUR-Amsco, Keystone, and Wollensak.

Bauer 88ES, the first 8mm camera for double system, lip synchronized sound.

Yashica 8T, twin turret 8mm with zoom finder.

Bell & Howell Duo 708 slide projector has one slide changer for 35mm, Bantam, super slides, and 2¼ x 2¼.

Eastman Kodak 500-watt Cavalcade automatic slide projector for 35mm, super slides.

Tech Photo Radio Control Colormatic 35mm slide projector with wireless remote control.

Bell & Howell Auto-Load self-threading 8mm movie projector ends screening chore.

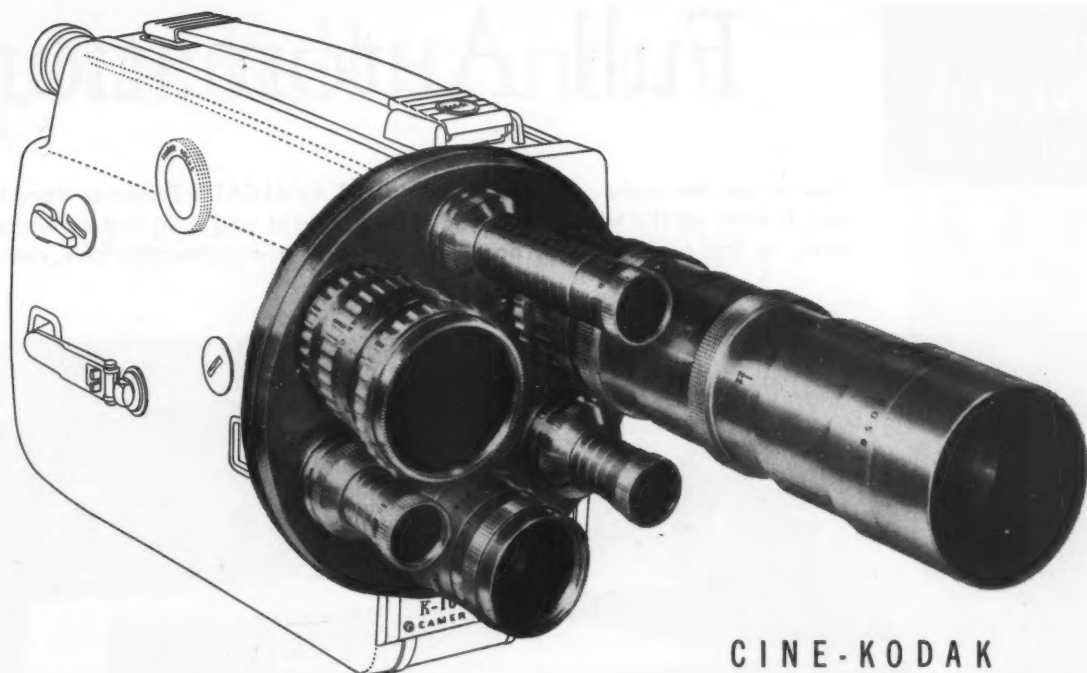
Argus M500. First 8mm movie projector with Sylvania 150-watt Tru-Flector lamp.

Automatic Simmon Omega Tricolor Computer for Type C color printing.

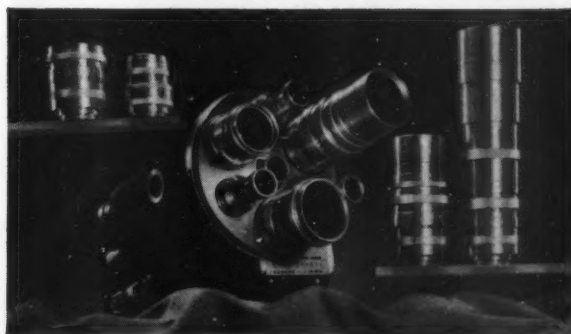
Portable Elgeet movie light with wet cell power supply.

Eastman Kodak announces 35mm Kodacolor film.





EDGE-TO-EDGE **SHARPNESS** IS YOURS WITH A **K-100** CAMERA



The Cine-Kodak K-100 Turret Camera accepts any three Kodak Cine Ektar Lenses without mechanical or optical interference. Choice of seven superb lenses with standard "C" or interchangeable "S" Mounts: 15mm f/2.5 wide-angle; 25mm f/1.9 and f/1.4 standard; 50mm f/1.9, 63mm f/2.0, 102mm f/2.7, and 152mm f/4.0 telephotos.

You get razor-sharp movies with the K-100 Cameras because of their superb lenses. Kodak Cine Ektar Lenses give you the best possible definition and edge-to-edge sharpness, even when you shoot "wide open." Vital lens elements are made of Kodak's rare-element glass. The lenses transmit completely natural, color-pure light to your film, at all apertures.

As with these outstanding lenses, everything on the K-100 Camera is made to respond to your needs—the precision mechanisms that assure rock-steady pictures at any operating speed from single frame to slow motion . . . the powerful motor that runs 40 feet of film on one winding . . . plus a host of other features. In short, the specifications for the K-100 Cameras were to build to perfection . . . and not to price.

*Prices are list and are subject to change without notice.*

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

*The K-100 Turret Camera gives you:*

- Powerful motor—runs 40 feet of film on one winding
- Absolutely steady pictures—governor-controlled motor, non-wearing pulldown claw, and automatically regulated film-gate pressure at all speeds
- Interchangeable telescopic finders for all lenses
- Provision for hand crank for fades and dissolves
- Full speed range, 16 to 64 frames per second
- Auxiliary drive shaft available for motor drive

Cine-Kodak K-100 Turret Camera lists for \$337 with 25mm f/1.9 lens. Single-lens model, for \$299 with 25mm f/1.9 lens, accepts other lenses. Ask your dealer about convenient terms. Be sure to see the new Kodak PAGEANT Sound Projector, while you're there.

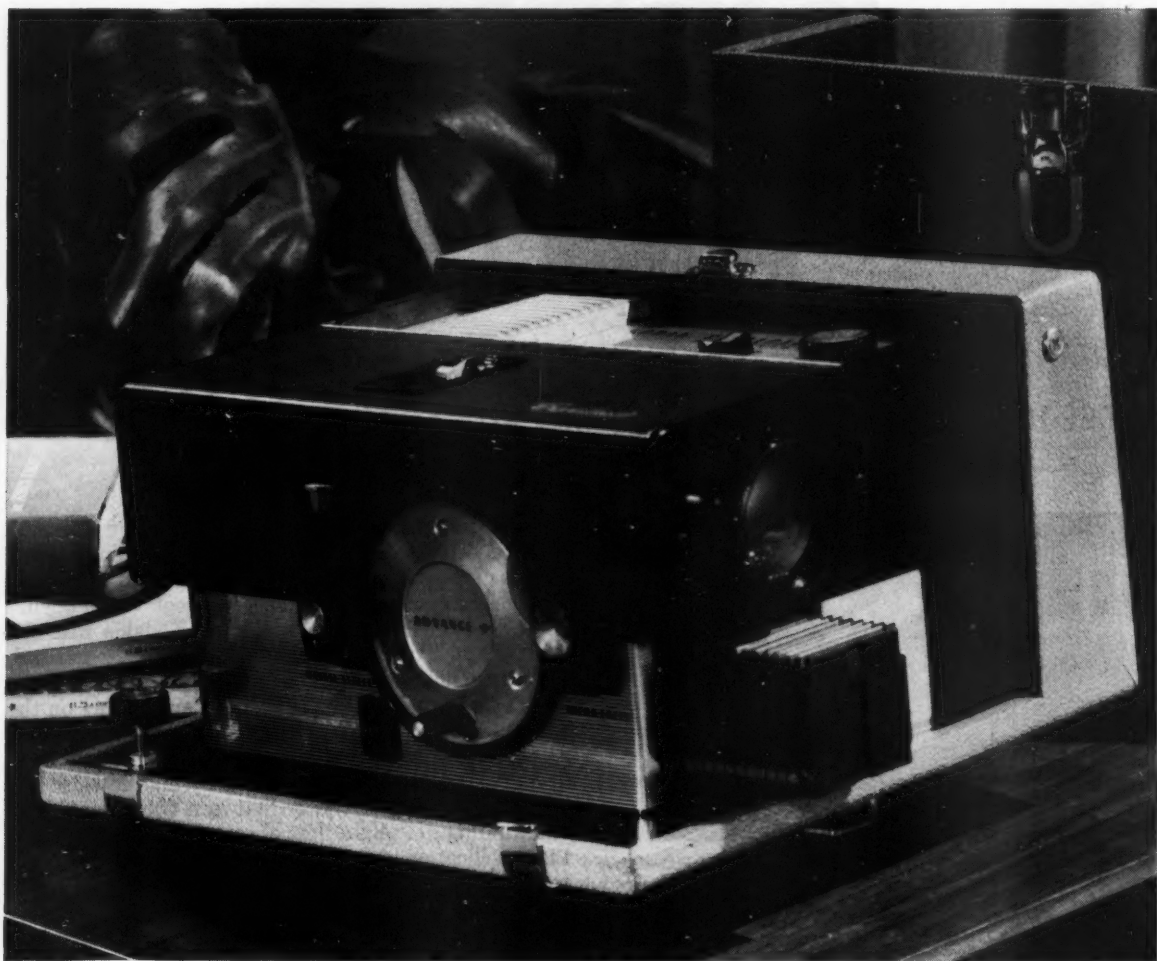


**Kodak**

The  
**Kodak**  
BULLETIN

# Full Automation

You set up the show . . . your new Kodak CAVALCADE Projector does the rest. It does all the work . . . yet at every moment you're in full command. Here, in the projector that has everything, is true *automation plus control*.



Automatic, yes . . . but with a difference. Because you're always the boss . . . the CAVALCADE is your willing, capable servant.

Even with your CAVALCADE set on full automatic, you can interrupt the cycle, hold individual slides on the screen as long as you like, reverse and repeat instantly. On "manual," you can edit, make corrections or substitutions in slide

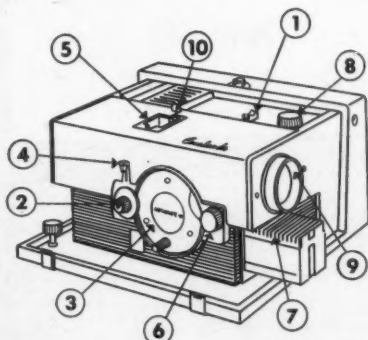
sequence, without even removing the magazine from the projector!

Slides stay in focus. Slides cannot jam, even if they're bent, warped, or dog-eared. You have 300- and 500-watt lamp-output switch to control screen brilliance.

Meet the fabulous new Kodak CAVALCADE Projector at your dealer's. You'll settle for nothing less, once you see it. Price, \$149.50, superbly invested.

Details, next page.

# plus full control



**Fully automatic changing** can be cycled (1) at 4, 8, or 16-second intervals by simply setting this knob at the position you want. Or, if you prefer, you can use the push button (2) on the projector for power slide changing.

**Remote control** power changing lets you sit as far as 12 feet away, interrupt the automatic cycle if you like, or regulate change intervals to suit yourself.

**A flick of the advance wheel (3)** interrupts the automatic cycle, too, just as the remote control does; provides the *manual* control you need for convenient slide editing, extra-rapid advance, or skipping certain slides.

**Reverse order** is quick and easy with the CAVALCADE. All you do is turn the handwheel (3) backwards and repeat as many slides as you like. No other projector reverses so easily.

**Editing ejector lever (4)** lets you switch slides in mid-show. This is another CAVALCADE exclusive. It means that with one swift motion you can replace any slide in the magazine without taking the magazine out of the projector. You can quickly edit your show—show *single* slides—correct a slide that's in up-side down or backwards—or load slides (5) while the tray is in the projector.

**Slides stay in focus (6)** because the CAVALCADE pre-conditions all the slides (7) with a stream of warm air. Set your screen image to razor-sharpness only once, and the CAVALCADE keeps it that way.

**Interchangeable condenser system** provides extra-brilliant, uniformly illuminated pictures from 35mm or Bantam slides. And an auxiliary condenser is available (extra) for "super-slides."

**No flash, no lag** between slides with the CAVALCADE. New type of changer

shutter eliminates long dark periods between slides. Change interval is *less* than a second. Screen darkens instantly as slide changes, too—no glaring white-light flash.

**Each slide is held safe** from damage in a rust-proof protector (7). The changer mechanism never touches your slides. Even warped, frayed, bent, or dog-eared slides change smoothly, without danger of jamming.

**Elevation (8) and focusing (6)** are quickly dialed, radio-like, with conveniently located knobs.

**Quick-change lamps** are easy to replace—a small lever on the lamp base does the job effortlessly.

**Extra-fast f/2.8, 5-inch Kodak Projection Ektanon Lens (9)** is standard on the CAVALCADE, focuses down to four feet. 4-inch and 7-inch lenses are also available.



**Brightness selector** (above) gives you a choice of 300- or 500-watt projection for different projection conditions.

**40 cardboard slides** fit securely in the standard tray (7), right-side up so they can't fall out. Indexing knob moves slide tray through "tunnel" (without projecting, if desired). Indexing window shows the number of the slide in projector position.

**Special slide tray** takes 30 mounts of *virtually any type*—glass, cardboard, metal, tape, etc. Available at your dealer's.

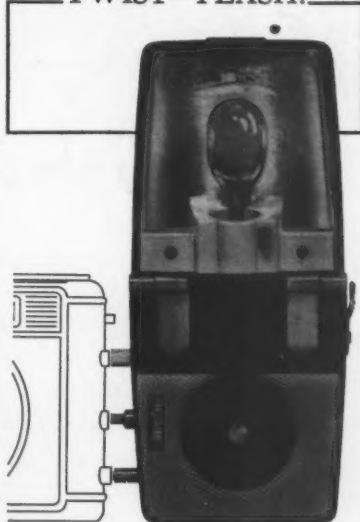
**Movable pointer (10)** puts an arrow-shaped silhouette on your screen so you can point out objects in your picture.

**Carrying handle** is integral with projector body to prevent accidental dropping.

**Quickly removable cover** protects your projector, has preview screen built in, detaches easily for use.

Price, list, is \$149.50.

TWIST—FLASH!



You're right, it *is* a flashholder. But this one doesn't need batteries—now or ever. Or flash packs. Or plug-ins.

**KODAK GENERATOR FLASH-OLDER.** It's tiny, and entirely practical. And it takes M-2, No. 5 or No. 25 lamps with no adapter needed.

The necessary "juice" is generated by merely turning the generator knob about half a turn. Proceed, then, as you normally do when firing a flash. No need to hurry, either.

This amazing flash unit generates up to 50 volts. It is also going to generate a whale of a lot of excitement. And all for just \$13.95 list.

But the unique generator feature is not the Kodak Generator Flashholder's only recommendation. The reflector folds down flush with the body of the flashholder. The result is a diminutive unit, so compact that it leaves room to spare even in a pint-sized gadget bag. Actually, the folded size is about  $2\frac{1}{4} \times 3\frac{1}{4} \times 1\frac{1}{2}$ .

On the back is a comprehensive flash guide that tells directly both *f*/ stops and EVS numbers. The rotating computer dial indicates correct exposure at a glance, for the little M-2 lamps or the larger No. 5 or 25 lamps.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N.Y.



Technical Assistance By Morris H. Jaffe

## How to Shoot a . . .

# LIVELY MOVIE

MOST MOVIES of family life consist of unrelated domestic scenes which fall far short of depicting home activities or relationships interestingly. The camera often records too literally what the movie maker sees day by day without really catching the spirit of home and occupants.

To make an exciting, important family documentary film you must look beyond the common, outward appearances, and probe the qualities which make your family different from others. And the commonplace must be recorded in an uncommon manner.

The movie should relate its story without the need of many titles. The film will be stronger and more direct if it is virtually self-explanatory.

The camera can enter the house logically, directly through the front door. A hand lifts the door knocker. As the door swings open, the camera enters your living room. Instead of haphazardly recording at random, the camera highlights the material qualities which are different—an interesting mobile ornament hanging from the ceiling, a painting, an odd-shaped lamp, or possibly strange patterns of sunlight on the wall.

Families are composed of grownups, children—and pets. The camera adopts a low angle view of your dog, who greets it with a quizzical eye (see picture). Our scene shifts to a ball of wool, with a knitter's busy hands indistinct in the background. After a moment the camera pans to the face of the knitting member of the family. Handled in a similar manner, the introduction of your "actors" can be interesting—even suspenseful.

Some of the activities you'll film will be confined to a small space, but others can swing high and wide and demand that you choose interesting camera angles. A child, painting pictures of his father, spreads his work from wall to wall—and it takes a high angle shot to show the volume of his work to best advantage. The camera can close in for a medium shot as he works painstakingly on a single picture. The portrait of Father dissolves into footage of the real thing, providing a smooth transition to Father and his workbench.

—M. A. MATZKIN

## FAMILY MOVIE CAMERA No. 5



The front door provides an ideal beginning for a family film. If it has a number on it, the door can serve as a title. A hand reaching for the knocker is a strong, visual introduction to the film. As the door opens to admit the visitor, the camera moves into the house, looking at it as though for the first time. It picks up small details that make the house unique, and then cuts to one of the occupants—a pet, perhaps—seeing him from an angle that only a newcomer might notice.

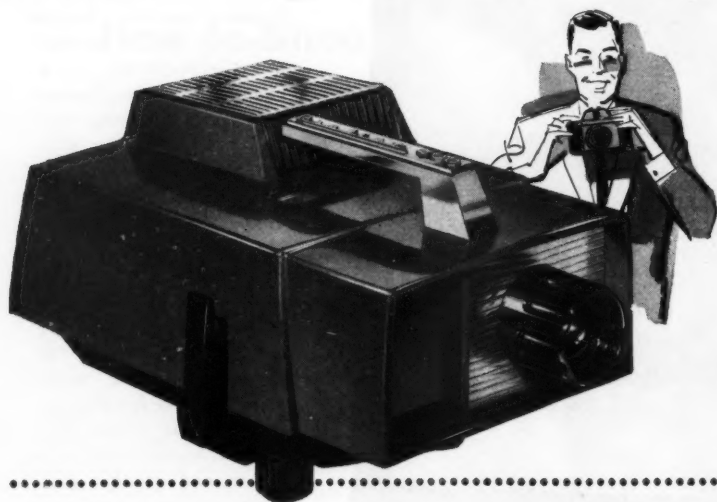
You can train yourself to seek out with your camera the details of your family routine, using photographic techniques to make something ordinary into interesting footage. In this sequence the lens is first focused on the ball of wool, with the camera mounted on a tripod. The other elements of the scene are out of focus until the camera pans up. Adjust the footage scale as you pan to bring the face into sharp focus. Setting the camera on continuous run frees both hands for panning and focusing.



Scenes covering large areas can often be handled most effectively by a change in angle. Instead of a confused foreground and background, a high angle for a shot like the first one in this sequence defines all the elements in the scene. The angle shows the important things in the scene and still provides a major point of interest. A cut to a close-up of the drawing can be made smoothly. The lap dissolve indicates the relationship of the drawing to the boy's father and at the same time provides a bridge to the latter's activities.

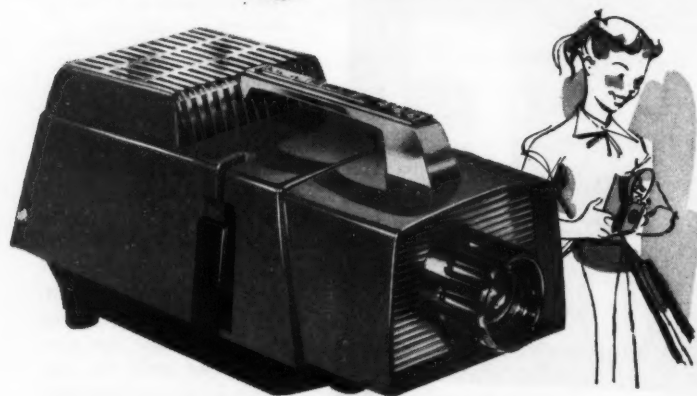
A shot of people watching TV can be deadly—but here it serves a purpose. It's late, and one by one the family calls it a day. The scene ends the film nicely by indicating a time lapse and showing the family all together. Avoid direct light on this type of scene if you want to register the TV image on film. Instead, try bounce lighting, aiming either your barlight or individual flood lamps at the ceiling so that light spills into the room. Bounce lighting also provides a more natural look than direct flat light on the subject.

# Color-slide projection for every camera owner at a budget price!



## **Realist "400" automatic**

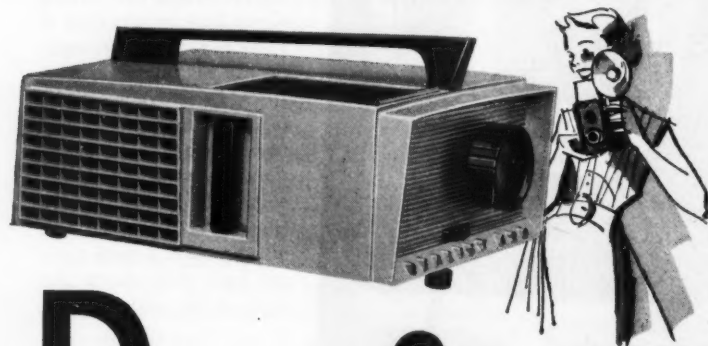
For owners of 35 mm. cameras—an automatic projector at less than \$30! Here's the lowest priced automatic ever! *Half* what you'd expect to pay. Projector features new, exclusive, jamproof REALOMATIC slide-changing system. Magazines hold 30 slides—retail for only \$1.00 each. New 150-watt Tru-Focus lamp gives amazingly brilliant image. Made of high-impact phenolic plastic. Jet flow cooling system and heat-absorbing glass protect your valuable slides. Will also show 127 square Super slides.



## **Realist "400" color projector**

Show 127 square Super slides or 35 mm. full size, sharp-focused—for under \$23! That's what you'd expect to pay for a hand viewer! And look what you get—a quality projector that performs every bit as well as those costing twice as much.

*Ask to see the REALIST "400" projector, plus Brownie Starflash camera and 127 Ektachrome film by Kodak—all for less than \$33!*



## **Realist "620"**

Shows  $2\frac{1}{4} \times 2\frac{1}{4}$ ,  $2 \times 2$ , 127 square Super slides. Sells for less than \$40! Accessories available for showing Polaroid or half a stereo pair. Most versatile projector on the market. Shows slides big as life at half the price. Outsold all other projectors in 1957. Has style and performance features of projectors costing twice as much. Made of die-cast aluminum. Blower cooled. Features 300-watt Tru-Focus lamp. At this price, no reason for anyone to deny himself the thrills of color-slide projection.

# Realist®

A subsidiary of David White Instrument Company, manufacturers of precision surveying instruments and photographic products. 2051 N. 19th St., Milwaukee 5, Wis.



# the MOVIE MAKER

by MYRON A. MATZKIN

Try extreme close-ups for startling effects, or as a new creative approach to movie making.

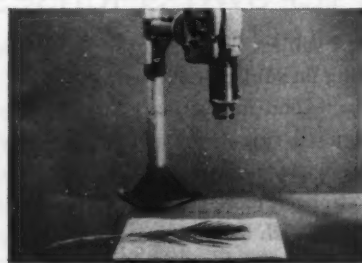


One of the most electrifying episodes in Walt Disney's *Perri*, a nature film about a squirrel, ends with an extreme close-up that almost knocked me into the aisle.

The camera shows a rear view of the squirrel sitting in the topmost branches of a tree. The scene cuts to a circling hawk and then back to the squirrel as the hawk starts to swoop. The camera stays with the hawk as it approaches near and nearer to the little animal. At the climax of the shot the hawk, filling the entire screen, crashes through the tree tops to its prey.

The extreme close-up worked to involve personally almost everyone in the audience. It *knew* what the little squirrel felt as the hawk smashed down for the kill. The audience was all but crying at the end of the sequence.

Disney's cameramen used extremely long telephoto lenses and professional movie cameras for this and other extreme close-ups in *Perri*. But almost any movie camera, 8 or 16mm, low-priced or expensive, can be used to take advantage of the terrific impact possible with extreme close-up techniques—with the right equipment.



Extension tube and stand arrangement.

While telephoto lenses are often best for nature shooting, you'll find that accessory equipment—such as close-up attachments and extension tubes—can be used for extreme close-up shots

that tell another kind of movie story.

You don't always need accessories for extreme close-ups. If you have a focusing lens on your movie camera, you may be able to film as close as 17 or 19 inches—or less.

You may have tried shooting a film of the family pet—with the usual long, medium and close-up shots. The results were nice—but not nice enough. Visualize the effect of a shot from about 19 inches that fills the screen with nothing but the face of your dog or cat. Here's a shot that lends a startling change of pace to your film by showing a view of your pet that you see only when you look him right in the eye with your camera.

Extreme close-ups can project important details in a story quickly, if used properly. The subject might be an old man sitting in the sun. You shoot a close-up of his face, but that tells only part of the tale. People's hands often tell much about them that would otherwise require a great deal of footage to make clear. So slip on a close-up attachment and fill the finder with the old man's hands, showing details of aged skin, of criss-crossed lines, and all the strength and weakness that might be there.

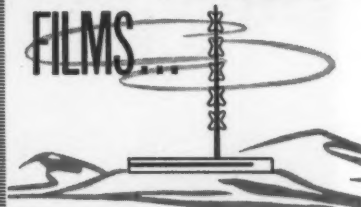
But extreme close-ups need not be confined to occasional shots—they can make up an entire film. Instead of shooting your garden from normal close-up distance, why not move in to just a few inches from each flower? Make your film a comparison of the many flower shapes and nuances of color in the garden, instead of a cursory, superficial view. Close-up attachments or extension tubes are best if you want to get really close.

Scientists such as Roman Vishniac shoot entire films through their microscopes, discovering new forms that are as real as today, but that most people never discover.

While you may not have a microscope, you can still use your camera to find new forms, using the accessory equipment best suited to the type of extreme close-up photography you want to do. Next month, MODERN's movie section will contain an article that will cover almost every type of close-up equipment available. Whether you have a simple 8mm camera with a fixed focus lens, or an elaborate professional 16mm unit, you'll find out about the equipment you need, what

(Continued on page 92)

## SHOOT TELEVISION FILMS...



...for your local TV Station. Make Extra Profits with the Auricon "Cine-Voice" 16mm Sound-On-Film Camera. Auricon High-Fidelity "Talking Pictures" run on any 16mm sound projector...or on Television Station film-broadcast equipment.



Auricon "Cine-Voice II" Camera  
For 16mm Sound-On-Film Talking Pictures. \$795<sup>00</sup> (and up) with a 30-day money-back guarantee.



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MANUFACTURERS OF SOUND-ON-FILM  
RECORDING EQUIPMENT SINCE 1931

**Auricon  
Hollywood**

• Please send me free "Cine-Voice" information.

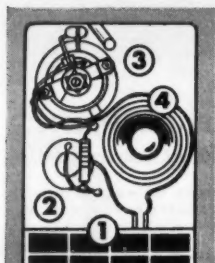
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• (Please write your address in margin)

Bell & Howell imagination brings great ideas to life:



## New Electric Eye turret camera sets its own 3 lenses!



How the Electric Eye sets itself: (1) Electric Eye is energized by light. (2) Thermistor compensates for temperature. (3) Computer analyzes electrical flow. (4) Iris adjusts instantly, automatically.

Bell & Howell pioneered the self-setting Electric Eye (1956) and now brings you two major improvements.

The first is in the re-designed Electric Eye itself. The new models (like the 393 shown above) not only set their own lenses, but automatically adjust to natural and artificial light. It's all done by the new *Solar Grid* — an exclusive new kind of Electric Eye. No mechanical adjustments are required. And the new *Solar Grid* also deflects extraneous light from top and sides when filming back-

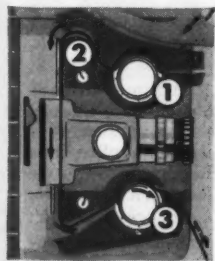
lighted subject. Film is exposed for direct lighting on subject, not over-all light.

The second innovation is in the all-new *Safeguard Turret*, featuring 3 lenses enclosed in a *single unit* of die-cast aluminum. It is stronger, more protective and far more compact. With the one piece housing, lenses are pre-aligned with hairline accuracy. The 6:5mm wide angle lens gives 85% more picture area than other wide angle lenses! See the 393 Turret model at your dealer's. \$159.95 . . . as little as \$16.00 down.

**Single lens models start as low as \$99.95... as little as \$10 down**



## New Auto-Load projector threads itself in 3 seconds!



How the Auto-Load threads itself: (1) Film goes into opening slot. (2) Automatic loop formers carry it thru the film path. (3) Film emerges completely threaded, ready for quick placement on take-up reel.

This is the world's first and only 8mm projector with automatic threading. It's the perfect partner for the Electric Eye camera!

All you do is place the film in the slot. The New Auto-Load threads the film in just 3 seconds! No fumbling, squinting or poorly formed loops. The Auto-Load threads itself *perfectly* every time! An automatic loop-setter reforms loops with a touch of your finger. It's faster, safer, more accurate than conventional threading! *Other advanced features:* new knob focus, new DAK 500W lamp for brighter image, gear-driven reel

arms, reverse and still, 400 ft. capacity (full half hour showing), straight line optics.

And ZOOM LENS too—exclusive *Filmovara* lens zooms picture to fit the screen, fills screen even in small room. *Auto-Load 353*, only \$129.95 . . . as little as \$13 down. With *Filmovara* lens, \$149.95 . . . as little as \$15 down. Write Bell & Howell, 7154 McCormick Road, Chicago 45.



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FINER PRODUCTS THROUGH IMAGINATION



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**ELECTRONIC  
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pay for  
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FR  
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This is the popular FR ELECTRONIC FLASH — MODEL 140... priced at just \$29.95. With this FR, thousands of owners tell us, the savings-per-flash resulting from your switch from flashbulbs more than pays for all the film you'll use! This compact AC unit was specially engineered for rapid use with 35MM and reflex cameras. Basic accessories include a power supply operating on four 20¢ batteries at \$14.95; your present flashbulb gun is perfect to fire the MODEL 140 equipped with the slave unit for a multiple flash set-up — \$14.95. Low-cost bounce-light brackets, spring clamps and tripper cords are available for interchangeable mountings and cameras. FR invites you to test the FR MODEL 140 on your own camera at your local photo store.

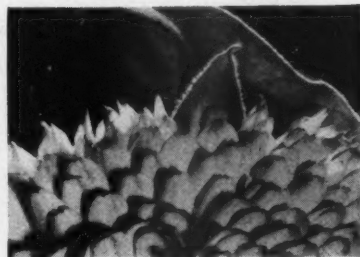
5-7 seconds between flashes; Kodachrome Guide No. 30-35;  
Extreme lightweight design; fits most cameras.



THE FR CORPORATION • NEW YORK • CHICAGO • LOS ANGELES

## THE MOVIE MAKER

(Continued from page 89)



One possibility: flowers.

you have to know to use it properly, and how to discover the world of the extreme close-up for yourself.

### Gala Night Show

Speaking of creative film making, The Metropolitan Motion Picture Club of New York City will hold its Gala Night Show at Hunter College on May 23. Films which will be shown were selected from winners in national, international and club contests. Tickets are \$1.50. Write: Harry Groedel, Empire State Bldg., New York, N. Y.

—THE END

## Free Literature

Leco Photo Service has just put out an 18-page **price list** for its photographic services, which include black-and-white developing, color developing, enlarging, color printing, copy work. Instructions for ordering enlargements are also contained in the booklet. For your free copy, write *Leco Photo Service, 11 W. 42 St., New York 36, N. Y.*

In an attractive, 12-page, two-color brochure, the Haloid Co. describes its line of **photographic papers**. Here the characteristics of each type of paper are detailed: its emulsion type, printing speed, weight, contrast, basic image color, the available surfaces. Furthermore, a safelight, short stop, fixer, developer and developing time are recommended, and washing and drying instructions are included. For your free copy of Form 32, write *M. E. Harris, Haloid Co., Rochester 3, N. Y.*

A new Eastman Kodak how-to-do-it booklet on **mounting slides** is available. It's called *Mounting Transparencies in Glass* and lists needed supplies, has step-by-step instructions. For your free copy, write *Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.*

A chart listing the color temperatures and **Decamired values** of various light sources and color films, and containing an exposure guide for use with their Decamired light balancing filters, is available from Enteco. For your free copy, write *Enteco, 610 Kosciusko St., Brooklyn 21, N. Y.*



**THE CAMERA FOR**

*Super Slides*

**Dramatic, super-size  
color transparencies  
for 35mm projectors**

**over 85%  
larger picture area**

*Fills entire screen*

*Mini*  
**Rolleiflex**



Owners everywhere claim it's the most *practical* camera ever! True<sup>®</sup> miniature size in a true reflex—with a negative size *just right* for the big Super-Slide transparencies which fit 2"x2" projectors—and big enough for giant blow-ups in black and white. Moreover, it's a Rollei camera . . . with automatic operation, automatic parallax correction, finest Schneider lens and Synchro Compur shutter (1/500) and all other features which have kept Rollei the World's leading reflex. Be sure to see it at dealers today.

**Burleigh Brooks, Inc.** 10 W. 46th St., New York 36, N. Y.

**PONDER & BEST, INC.** 814 N. Cole Ave., Hollywood 38, Calif.

**Practical for all needs!**



Best for black and white, too, because larger negative size (1 1/2 x 1 1/2) permits giant blow-ups, preserving finest detail.



For hard-to-get-at shots Mini Rolleiflex is easily operated in one hand, with ground glass in full view to insure perfect composition.

## YASHICA GUIDE



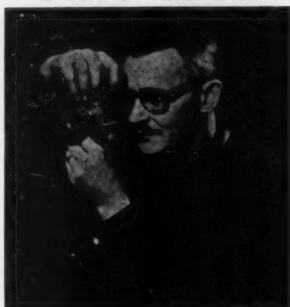
\$1.95

By Richard Lowell

Tells you how to make the most of your Yashica. Basic shooting rules, portraits, candid, baby pictures, weddings, glamour shots, sports, travel, all are covered. Plus an easy to follow chapter on the magic of color photography with your Yashica. Complete instructions on all models and accessories. 128 pgs. Profusely illustrated.

At your camera store, or from  
**AMPHOTO, 33 West 60th St., New York 23, N.Y.**  
(In Canada: Visual Equipment Co., 148 Bates Rd.,  
Montreal 8, Quebec.)

## This Man



George B. Wright

Can Show You How You, Too, Can  
Take Full Command of 35mm Photography!

George B. Wright knows as much about the NIKON camera as any man alive. In THE NIKON MANUAL, he has written a complete handbook on 35mm technique. The NIKON itself is fully covered, including complete data on the equally famous NIKKOR lenses. Just as important, THE NIKON MANUAL offers a full treatment of all 35mm techniques, showing you how to get the best results from 35mm, from available light photography to the operations of developing and printing, including the latest Phenidone developing formulas used by leading photojournalists. Chapters on film, color, professional techniques, close up and copying, stereo, data and formulae, etc. Do you own a NIKON or any other 35mm? George B. Wright is the man who has all the answers to all your questions—in THE NIKON MANUAL. Only \$5.95.

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285 Pages. Profusely Illustrated

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Add 3% Sales Tax for New York City Delivery  
**AMPHOTO** 33 W. 60th St., N.Y.

## SALON Calendar

### \*10TH BERKS INT. COLOR SLIDE EXHIBITION, Reading, Pa.

Closes: May 5  
Exhibit: May 25, June 1 and 2  
Fee: \$1 for four slides  
Sponsor: Berks Camera Club  
Entry Forms: John A. Falkenstein,  
R. F. D. 4, Reading, Pa.

### \*3RD OREGON TRAIL INT. COLOR SLIDE EXHIBIT, Forest Grove, Ore.

Closes: May 12  
Exhibit: June 3-15  
Fee: \$1 for four slides  
Sponsor: Forest Grove Camera Club  
Entry Forms: Dr. William Pollock,  
Box 132, Forest Grove, Ore.

### 42ND SCOTTISH SALON OF PHOTOGRAPHY, Dumfries, Scotland

Closes: May 17  
Exhibit: June 14-July 5  
Fee: \$1 for 12 prints  
\$1 for 24 slides  
Sponsor: Dumfries Camera Club  
Entry Forms: W. Grier, Glendoune,  
Albert Rd., Dumfries, Scotland

### \*11TH INT. SALON OF PHOTOGRAPHY, Winnipeg, Man., Canada

Closes: May 24  
Exhibit: June 21-28  
Fee: \$1 for four prints and  
four slides  
Sponsor: Manitoba Camera Club  
Entry Forms: Mr. J. M. W. Duncan,  
234 Winchester St., St. James,  
Winnipeg 12, Man., Canada

### \*9TH SOUTHWEST INT. EXHIBITION OF PHOTOGRAPHY, Del Mar, Calif.

Closes: Prints—May 28  
Slides—June 5  
Exhibit: June 27-July 6  
Fee: \$1 for four prints  
\$1 for four slides

Sponsor: Southern California Assoc. of Camera Clubs  
Entry Forms: R. J. Smith, P. O.  
Box 337, La Mesa, Calif.

### \*20TH ANNUAL FINGER LAKES INT. SALON OF PHOTOGRAPHY, Auburn, New York

Closes: May 31  
Exhibit: June 10-July 5  
Fee: \$1 for four prints and four slides  
Sponsor: Auburn Camera Club  
Entry Forms: W. K. Long, Cayuga Museum of History and Art, Auburn, N. Y.

### \*2ND INT. SLIDE EXHIBITION, Calgary, Alberta, Canada

Closes: June 4  
Exhibit: July 7-12  
Fee: \$1 for four slides  
Sponsor: Calgary Exhibition and Stampede  
Entry Forms: W. Hector Elliott, Salon Secretary, Calgary Stampede Exhibition of Color Photography, Administration Bldg., Victoria Pk., Calgary, Alta., Canada

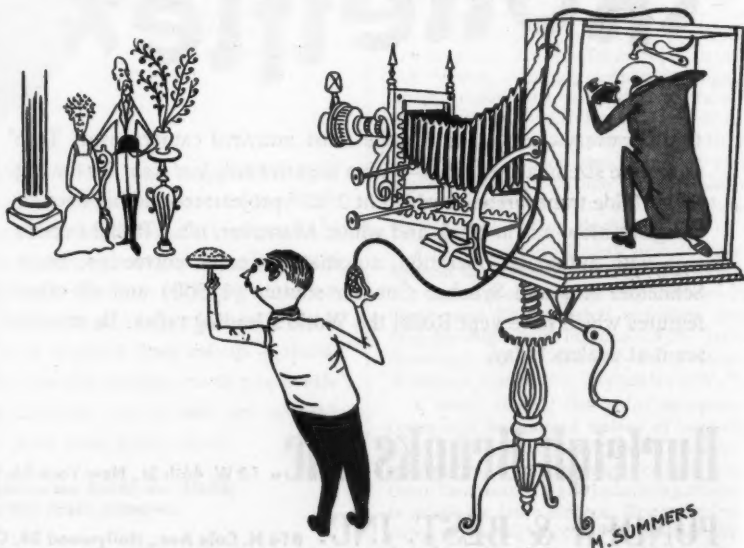
### 10TH INT. EXHIBITION OF PHOTOGRAPHIC ART, Copenhagen, Denmark

Closes: June 20  
Exhibit: Aug. 10-24  
Fee: \$1 for four prints  
\$1 for four slides  
Sponsor: Society of Pictorial Photography in Denmark  
Entry Forms: Society of Pictorial Photography, Aage Remfeldt, Pres., Havdrup, Denmark

### \*7TH SANTA BARBARA INT. EXHIBIT OF NATURE PHOTOGRAPHY, Santa Barbara, Calif.

Closes: July 1  
Exhibit: July 12-26  
Fee: \$2 for four prints  
\$1 for four slides  
Sponsor: Channel City Camera Club and Santa Barbara Museum of Natural History  
Entry Forms: Conrad Jarabin, 708 Westmont Rd., Montecito, Calif.

\*Uses standard PSA practices

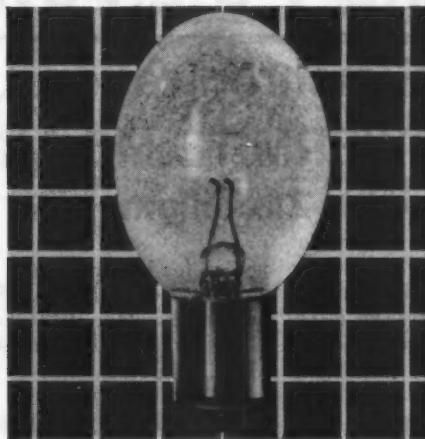


H. SUMMERS

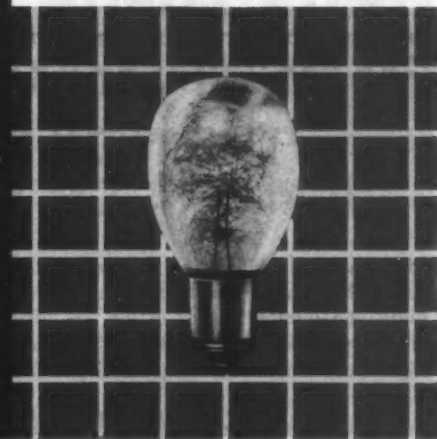




**THE G-E #5 FLASHBULB**  
(developed by General Electric in 1939)



**THE NEW G-E  
POWERMITE M5 FLASHBULB**



# GENERAL ELECTRIC'S NEW POWERMITE M5— FIRST MINIATURE “M SYNCH” FLASHBULB— HAILED BY PRO AND AMATEUR ALIKE...

*New 20 millisecond delay bulb has all the lighting punch and flexibility of a #5...and only 1/4 the size!*

Twenty-eight years ago, General Electric pioneered the development of the first commercial flashbulb—the #20. Nine years later, in 1939, G. E. introduced the first midget flashbulb, the #5. As recently as 1953, G. E. developed the first miniature bulb, the PowerMite M2. So popular was the PowerMite M2 with the general public, that professionals and advanced amateurs requested a miniature PowerMite Flashbulb especially designed for “M Synch” cameras...in effect, a tiny bulb that would do everything the #5 bulb can do.

G. E. research engineers have long known that zirconium foil in a lamp could

produce about double the light output of aluminum. Until now, the big difficulty was in finding an adequate supply of high purity zirconium. This done, G. E. concentrated on designing a zirconium-filled bulb having 20 millisecond time-to-peak. In January of 1958, this was accomplished.

And now, thousands of photographers are discovering the flexibility and convenience of this remarkable new bulb... the flexibility of letting you shoot at any shutter speed, from open flash to 1/500 sec....and the convenience of shooting two or three rolls of action film with bulbs 1/4 the size of the #5.

CONTINUED ►

# NOW! THERE ARE 4 G-E POWERMITES!

For "M," "F" or "X" Synchronization

## THE NEW POWERMITE M5 AND M5B

—with Zirconium

The PowerMite M5 is the first truly Class "M" miniature flashbulb. In a three-inch reflector, it provides all the flexibility and lighting power of the #5. 20 millisecond delay allows synchronization at all shutter speeds, so you can stop high speed action. Zirconium foil provides the extra light

needed for longer distance black & white and color shots. If your camera has "X" or "F" Synchronization only, you can use the PowerMite M5 at shutter speeds up to 1/30 sec. This gives you guide numbers 50% higher than the PowerMite M2 with the same films.

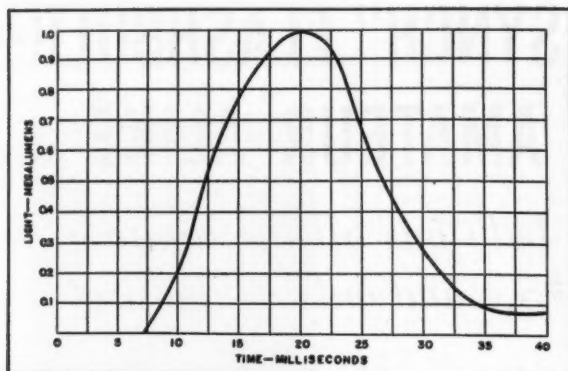
### G-E POWERMITE M5

Light Output ..... 16,000 Lumen-seconds

Time-To-Peak ..... 20 Milliseconds (Class M)

Price\* ..... 14¢ each

\*Manufacturer's suggested retail or Fair Trade price



### POWERMITE M5

#### 3 INCH POLISHED REFLECTOR

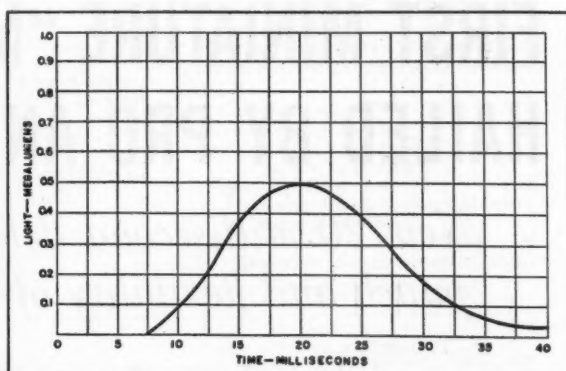
Synchronizer Setting	Tungsten Film Exposure Index	12	16	20	25	32	40	50	60	80	100
"F", "X", "M"	Shutter Open & 1/25	95	110	120	130	150	180	200	250	300	360
"M"	1/80	80	95	110	120	130	170	240	340	500	600
"M"	1/100	70	80	90	100	120	150	200	300	500	600
"M"	1/200	60	70	80	90	100	120	180	240	440	500
"M"	1/400	48	55	65	70	80	100	140	200	360	500

### G-E POWERMITE M5B (for Daylight-type color film)

Light Output ..... 8,500 Lumen-seconds

Time-To-Peak ..... 20 Milliseconds (Class M)

Price\* ..... 17¢ each



### POWERMITE M5B

#### 3 INCH POLISHED REFLECTOR

Synchronizer Setting	Daylight Film Exposure Index	10	12	25	32	64	100	200
"F", "X", "M"	Shutter Open & 1/25	80	95	95	110	180	190	280
"M"	1/80	80	55	80	90	130	180	220
"M"	1/100	48	50	75	85	120	150	200
"M"	1/200	40	44	65	70	100	130	180
"M"	1/400	32	38	50	60	80	100	140

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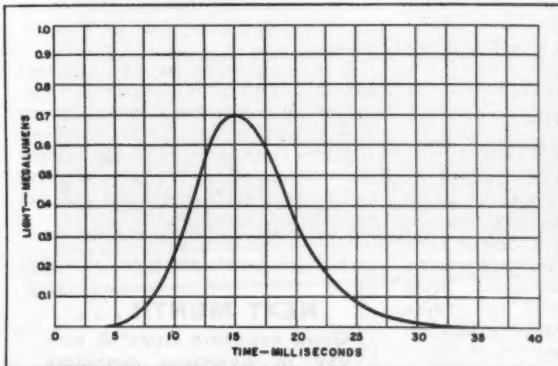
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### POWERMITE M2

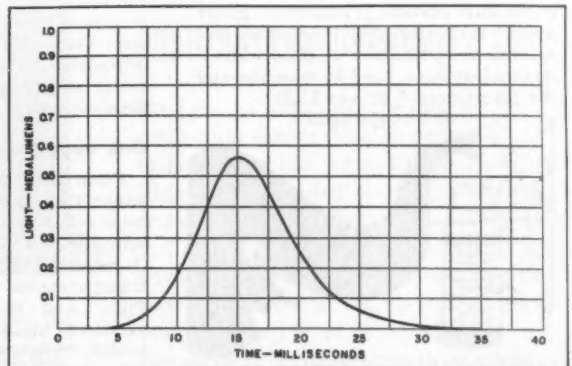
#### 3 INCH POLISHED REFLECTOR

USE: "F" or "X" synchronization only { USE: 1/50th second or slower shutter speed. (1/30 second or slower with Focal Plane Camera.)

Tungsten Film Exposure Index	12	16	20	25	32	40	50	60	80	100	125	160	200	250	320	400
3 Inch Polished Reflector	60	70	80	90	100	120	140	160	180	200	220	240	260	280	300	320

### G-E POWERMITE M2B (for Daylight-type color film)

Light Output ..... 5,500 Lumen-seconds  
Time-To-Peak ..... 15 Milliseconds  
Price\* ..... 13¢ each



### POWERMITE M2B

#### 3 INCH POLISHED REFLECTOR

USE: "F" or "X" synchronization only { USE: 1/50th second or slower shutter speed. (1/30th second or slower with Focal Plane Camera.)

Daylight Film Exposure Index	10	12	16	20	25	32	40	50	60	80	100	125	160	200	250	320
3 Inch Polished Reflector	50	55	60	65	70	75	80	90	100	110	120	130	140	150	160	170

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# Ways and Means

by **ARTHUR ROTHSTEIN**

Technical Director of Photography, *Look Magazine*

## Report on Ektacolor Type L, an important material in the negative color system.



With the announcement by Eastman Kodak of its Ektacolor Type L (designed for long exposures) color negative sheet film, another sensitive material has been added to give color the same

potentialities and flexibility that black-and-white enjoys.

Essentially, Ektacolor Type L is similar to Type S but is adjusted to work with longer exposures. The main problem in its production until now resulted from a differential reciprocity failure in the magenta layer of the emulsion. Until the chemists at Kodak were able to solve this problem, it was impossible to expose the film at low levels of illumination. Now this has been corrected.

### One negative: three results

From the Type L color negative—either Ektacolor sheet film or Kodacolor roll film—you can make contact prints or enlargements in color on Type C paper. You can also make color transparencies on Ektacolor Print Film. And finally, you can make excellent black-and-white prints on Kodak Panalure paper.

An important point in estimating the quality of color prints is that there are no intermediate steps to degrade the image. Further, it is possible to exercise great control over the finished print by adjusting the density, shading, dodging, burning-in and cooling or warming the colors by using appropriate filters.

In my tests with Ektacolor Type L I found that it has the same qualities of latitude and sharpness as Ektacolor Type S (short exposure). Essentially the differences result from adjustment of the emulsion to color temperatures and exposure times. Type S is designed for exposures of 1/25 sec. or less, while Type L may be exposed from 1/5 to 60 sec. When 3200K lighting, for professional use, is used, no filter is required. With amateur type photofloods, however, an 81A filter is recommended. Daylight requires an 85B filter.

Ektacolor Type L has some of the

characteristics of Ektachrome Type B in its reciprocity failure. As the exposure gets longer, the emulsion responds more slowly. In using Ektachrome Type B, a 30-sec. exposure is extended to 60 sec. to compensate for reciprocity failure. The same is true of Ektacolor Type L. For example, this film is rated at an exposure index of 10 at 30 sec.

My tests with Ektacolor Type L indicate that it has a latitude in exposure of about 1½ stops either way of normal. Most significant, however, is the fact that the film can permit greater light contrasts—it's no longer necessary to use the flat, bounced lighting required by the older color films.

In working with Ektacolor Type L in the studio, there is an excellent technique for testing exposure and lighting. One sheet is exposed and developed for two minutes in Dektol diluted 1:1. After a quick fix, this orange colored, black-and-white negative may be viewed as a guide for the final exposures.

It is also possible to judge the density of an Ektacolor negative by viewing the processed film through a green filter such as a Wratten No. 61. Visually, this eliminates the orange colored correction mask so that the negative looks like a black-and-white and can be evaluated accordingly.

### NEXT MONTH . . .

**Giant exposure issue! A survey of exposure problems today—equipment and techniques for assuring correct exposure in any light.**

Of special interest to portrait and commercial photographers, as well as to those who wish to experiment with creative color printing, is the fact that color negatives can be retouched.

You may use pencils for retouching—the black H or 2H, and the following Eagle Turquoise Prismacolor pencils: Scarlet Red No. 922, Indigo Blue No. 901, Dark Brown No. 946 and No. 757.

The black pencils are designed for changes in density; the colored pencils, for changes in color.

A new pamphlet, No. E71, on this subject is available without charge from Eastman Kodak Co., Sales Service Division, Rochester, N. Y.—THE END



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# 35MM

by JOHN WOLBARST

**One-shot developers: An old system, revived, will simplify and improve your film developing.**

This month I'm beating the drum on behalf of what I consider to be one of the best possible systems for the development of 35mm black-and-white films—the use of concentrated liquid one-shot developers.

As the name implies, the one-shot developer is used just once, and then thrown away. What a wasteful idea, you may say. Not really. Today there are wonderful one-shots so potent and so highly concentrated that you literally need only a few drops to develop a 35mm film—the rest is water.

Very little has appeared in the American photographic magazines (except MODERN PHOTOGRAPHY) on the one-shot idea. Most of the experts seem to consider it "amateur stuff."

Well, I'm also an amateur, and I think it's time more of us knew of the advantages of this system. This is particularly timely because the lineup of one-shots has been enriched recently by some wonderful additions.

So, for some months I have been banging around in the darkroom, producing the raw material for the chart on pages 62-63. This is a master guide to the use of many one-shot developers with a wide range of 35mm films. What a job!

Before going further, let me point out that this chart is only a beginning—there'll be more to come. And I might add that it would be a good idea to try a rather unimportant test roll for your first venture into these strange waters. I think most of the film-developer combinations will please you, but I don't want to hear what happened when someone tried out one combination with the most important set of 35mm exposures since Eisenstaedt discovered the Leica (or vice versa), and they didn't come out as this person imagined they ought to.

## The advantages of one-shots

With a one-shot developer you measure out a precise amount of equally fresh, equally potent liquid each time. You use it with the assurance that you have eliminated many of the variables common to the repeated use of conventional developers which are kept "up to strength" (but are they, really?) by replenishment or extending development times.

One-shots are easier to prepare for use than conventional types. It's a lot faster and less trouble to change the temperature of the tap water, then add the amount of developer, than to try to bring a container of mixed developer to an exact 68F or 70F.

One-shot developers are easy to store. For example, only 3½ oz. of Agfa Rodinal (a tiny bottle) can make up from 5 to 10 quarts of excellent working solution. The bulk of a quart of mixed developer is water. Why not leave the water in the plumbing until it's needed instead of cluttering up the place with big bottles of it?

Most one-shot developers will last longer and with less chance of spoilage than will ready-mixed solutions. This is particularly true of the highly concentrated types (Agfa Rodinal, Edwal Fine Grain Concentrate #2, Perutz Perinal, are examples) which contain little water. Of course, some of the one-shots are very sensitive to the presence of air and these may spoil quickly if kept carelessly. I have noted storage life characteristics in my list (pages 64-65). However, even the most air-sensitive types can last a long time if kept with a little care.

One-shots vary enormously in their cost per roll of film developed. And some carry rather startling prices. Imagine paying \$3.95 for about 17 oz. of Rodinal! But diluted 1:75 that small bottle of developer is good for about 150 35mm films (cost is about 2½ cents per roll). And a litre of Perinal at \$3.60 will develop between 200 and 400 rolls, depending upon the dilution and film type used. At the other end of the scale is Tetenal Neofin Blue—to use this may cost you up to 40 cents per roll of film.

## What about quality?

In my opinion there are one-shot developers that can produce negatives of a quality which cannot be surpassed, and perhaps not even matched, by any standard conventional type developer.

In considering quality I include image sharpness, low graininess, gradation and a favorable combination of film speed, exposure latitude, and contrast. I consider this one-shot ability to be unquestioned in all film speed classifications with the possible exception of the high speed films. At that, even with high speed films there are one-shots which do a creditable job. But it would be foolish to ignore the outstanding abilities of some of the conventional developers



when used with high speed films.

Let's make something clear. I am not saying that *all* one-shots work well with *all* films. Far from it. Films are no more alike than cats, dogs and mice. For example, FR X-500 and Ilford HP3 combine wonderfully. But this fine developer refuses to produce an image on Agfa Isopan Ultra film. Don't ask me why. And even among the combinations in my charts, some produce better results than others.

#### Any special techniques?

One-shots are handled like any other developer. However, when you start diluting something 1:75 or 1:100, it's obvious that careful measurements are needed. Here are a few pointers.

Get to a medical or scientific supply house and buy a tiny, accurate glass graduate calibrated in cubic centimeters (cc) or millilitres (ml). A millilitre is a more scientific way of referring to a cubic centimeter of liquid. A 10ml graduate is a good size. Also get a 1,000cc glass graduate (that's 1 litre), a long, thin eye-dropper and a tiny funnel.

If you have a good quart graduate you can get along by juggling a few conversion figures. Remember: 1 litre is approximately 34 oz. And 1 oz. is close to 29½ cc.

Use the tiny funnel for pouring into the 10ml graduate. Get your measurement exact by adding or removing small amounts with the eye-dropper. Run the tap water and mix hot and cold to get exact temperatures. Then add the concentrate in the 10ml glass to the correct amount of water. Pour a bit of the mixed solution back into the 10ml glass to flush out all the concentrate, and pour *this* back into the mixture. At 1:100, every drop counts.

#### Where to begin

I have many films and one-shot developers in my chart. If you want to get into the game inexpensively, I'd suggest a 49 cent, 4 oz. bottle of Edwal Fine Grain Concentrate #2 (dilute 1:15) and one of the general purpose medium slow or medium fast films.

In future columns I intend to go into detail on excellent film developer combinations. Meantime, here are some appetite-whetters which will startle you with their quality:

Agfa Rodinal 1:50 or 1:75 with Adox KB-17 or KB-21; 1:75 or 1:100 with Agfa Isopan F, Isopan SS or Kodak Plus-X.

Edwal Minicol 1:4 with the very slow films and Kodak Panatomic-X.

FR X-22 with Adox KB-17 (1:15) and KB-21 (1:9).

Perutz Perinal 1:50 with Perutz Perpartic-17.

Have fun, and let me know how you make out.—THE END

#### NEXT MONTH . . .

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# What's Ahead?

by LLOYD E. VARDEN

**A few comments on dictionaries of photography and a discussion of the recent Focal Encyclopedia of Photography.**



The first practical process of photography (daguerreotype) was announced and fully described in 1839. Its application immediately spread throughout the world and within about twenty years a sufficient body of

terms more or less peculiar to photography developed to warrant the publication of dictionaries in several countries. The first edition of *A Dictionary of Photography* by Thomas Sutton and George Dawson appeared in England in 1858. The Germans were given their first photographic dictionary by Dr. Julius Schnauss in 1860, and in 1863 the Frenchman, H. de la Blanchere, published the first of his six volume *Repertoire Encyclopedique*.

### The changing scene

Although many of the words and expressions defined in the earlier dictionaries are still in use today the bulk of them has long since been dropped from the photographic lingo. And some of the terms remaining with us are today defined differently. Words such as *carrageen*, *magilp*, and *sepometer* mean nothing to photographers today. However, the word *ferrotype*, given in Sutton and Dawson's dictionary, is still in use, but has a different meaning. Sutton and Dawson defined it as, "A name given by Mr. Hunt to a process in which an argentine photograph is developed with proto-sulphate of iron. The term is no longer in use in this country, but sometimes in America." We all know that "ferrotype" no longer conveys anything resembling this definition.

The English were not then, nor even now, in complete agreement with Americans about photographic terminology. The expression *Carte-de-Visite*, for example, was at one time

accepted and widely used in America, whereas Sutton and Dawson defined it as "An absurd name given to a small portrait." A modern example is the use of the term "macrography" by the English to mean what we in America usually call "photomacrography." I shall have more to say about this later.

Now the language of photography changed so rapidly that it soon became an impossible task to bring out a revision of a dictionary by merely correcting errors and adding a few new terms. So many new words came into use and so many others became obsolete that it was easier to prepare a new dictionary than to revise an old one. In 1889 Mr. E. J. Wall published his *Dictionary of Photography* under the auspices of the English periodical *Amateur Photographer*. (The contents of the dictionary had appeared in serial form in this magazine during 1888.) In America the book was published—also in 1889—as No. 25 in *Anthony's Photo Series*, sponsored by the E. and H. T. Anthony and Co., which later became Ansco. No other photographic dictionary has had such a lengthy history. In America it later became known as Wall's *Dictionary of Photography* and it went through numerous revised editions. Eventually it had to be thoroughly revised and largely rewritten, a task undertaken by A. L. M. Sowerby, editor of *Amateur Photographer*. The 18th English edition appeared in 1956. Although still considered a standard reference, it was inevitable that a new and considerably expanded work should appear which more fully covered the rapidly growing field of photography.

### The Focal Encyclopedia

In 1947, Focal Press, Ltd., in London, began the preparation of their *Focal Encyclopedia of Photography*. The extent of the work involved in such an undertaking is indicated by the fact that by 1954 ten editors and 50 special consultants were required to check, assemble and coordinate the contributions submitted by 197 authors from 23 different countries. The final book contains 2000 items, discussed in 1¼ million words, and illustrated by 1500 diagrams, plus 400 reproductions of photographs. The 1298 pages make a book about four inches thick in the English edition, but the American edition published by the Macmillan Company has a better grade, thinner weight paper which reduces the bulk of the book by about an inch.

The general articles and specific definitions of terms have been written mostly for the amateur, and not for

### NEXT MONTH . . .

Even experts say ASA exposure indexes are doomed. What's behind this new trend in exposure indexes?

advanced photo-scientists. Discussions of some terms, though, by necessity, will not be found easy-going for the majority of amateurs.

In a careful study of the book (which takes weeks of reading) it is interesting to note that the English often understand terms in a different way from Americans, or even use entirely different terms. In many instances these differences are recognized by the Focal Press editors and double entries are made. For example, the English use the expression "bloomed lens" in place of the American equivalent, "coated lens." The book includes both terms, and in this instance the main discussion is given under the American one. But the term "photomacrography" is not even considered as a part of the photographic language. At first one assumes that an oversight has been committed until he finds the discussion being sought under "macrography." Now this is a beautiful example to show how word usage can change through the years. In E. J. Wall's *Dictionary* (1889) the English accepted the following definition for macrophotography: "A term used to denote the enlargement of the negative." But in the 18th English edition (1956) it is defined as the photography of small objects at, or about, natural size. The *Focal Encyclopedia* falls in line with this same interpretation, whereas in America we use the term photomacrography, and still regard a macrograph as an enlargement from a negative.

#### Reticle and graticule

Another difference in English and American terms is found in "reticle" and "graticule." The Focal book does not list the word "reticle" which is used here, and which is more correct than the English equivalent, "graticule." Both refer to a pattern of fine lines (or other type of pattern) for use in microscopes, telescopes, etc., for measuring size, angles, etc.

Such differences in usage, plus occasional factual errors, are probably unavoidable in an encyclopedia of this scope. It is too bad that expressions such as "anti-halo protection," defined as the halation protective layer of a film, crept in. This is an out and out mistake, but if used repeatedly it could end up as a regular part of the photographic jargon, erroneous as it is. Obviously, the expression means the opposite of the definition given. Nonetheless, the *Focal Encyclopedia* is a masterful job. The justification which the publishers had for assuming the responsibility for it is proof sufficient that photography is indeed becoming a mature subject for serious endeavor.

—THE END

The American edition of the Focal Encyclopedia of Photography is available from *Amphoto*, 33 W. 60 St., New York 23, N. Y. Price is \$20.



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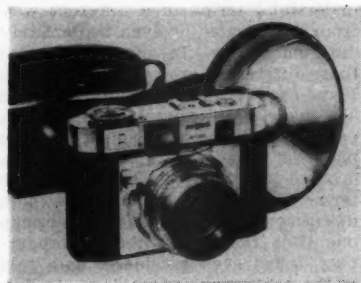
## Here's MODERN's Complete Chicago Equipment Report

For Show Highlights, See Page 82

### 35MM SINGLE-LENS REFLEXES

The **Alpa 8**, a prism reflex, has all the features of the **Alpa 7** with the addition of a split-image rangefinder built into the ground glass focusing screen. Price, \$499 with Switar f/1.8 lens.

You can have the **Edixa 35mm reflex** in several models—depending on whether you want a waist or eye-level camera. Body for all models is the same and lenses, Penta-prism, waist-level finder, exposure meter and other accessories are all interchangeable. Its focal-plane shutter has speeds from 1 to 1/1000 sec. The camera has the same lens



Argus V100

Argus added a rapid film advance and a rapid rewind crank to the **Argus C44**. A small meter is designed to couple to the shutter of the camera. The shutter speed is set, a reading is taken with the meter and then only the f-number need be adjusted. The rapid wind lever requires two strokes to advance the film, cock the shutter and set the exposure counter. Price of the C44 with f/1.9 lens is \$99.95.

Argus also replaced the traditional f-number and shutter speed system on the **Argus C3 Matchmatic** with a modified system of EVS numbers. Price of the new version of the C3, with meter, flashgun and case is \$74.95.

The Balda Camera Works of West Germany has two new cameras, the **Golden Jubilee Baldessas Ia and Ib**. Both cameras have Baldanar 45mm f/2.8 lens, single window range-viewfinder with luminous frame, automatic parallax correction, nine speeds from 1 to 1/300 sec., Prontor SVS shutter, rapid



Edixa Reflex

mount thread as the Contax S and D and the Praktica. Two models are available with internal coupling for fully automatic diaphragms. Price of the camera ranges from \$119.50 (for the body alone) to \$284.50, depending on lens choice and viewing system. Eastman Kodak also officially introduced the **Reflexa Reflex**. For a complete test report see MODERN, December, 1957.

On the **Topcon eye-level reflex**, an instant return mirror jumps back into place immediately after the exposure, ending image blackout found on many eye-level reflex cameras. More about the Topcon reflex in "MODERN Tests," page 120.

### OTHER 35MM CAMERAS

There's a new Aires—the **Aires IIIC** with an f/1.9 H Coral 6-element lens. It's a companion to the Aires IIIL and has self timer, automatic parallax correction, and LVS. Price is \$110. For a full report on the Aires IIIC see "MODERN Tests," this issue, page 80.

The **Argus V100**, a rangefinder camera, has a coupled lens and shutter speed system. It incorporates EVS (exposure value system) in conjunction with a built-in meter. Other features include single window viewfinder-rangefinder, MX synchronization, 1 to 1/500 sec. shutter speeds, self timer, automatic exposure counter. Prices are \$109.95 with 52mm f/2.8 lens, or \$139.95 with 58mm f/2 lens.



Baldessa Ib

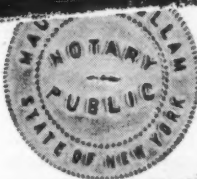
film transport and shutter cocking key, and a rewind crank that automatically snaps into position when the film transport is reversed. The Ib differs in having a built-in Gossen exposure meter with film indexes from 6 to 6400. Price of the Baldessa Ia is \$59.95, and for the Ib, \$79.95.

A built-in coupled exposure meter is one of the outstanding features of the

(Continued on page 106)

## A black and white illustration of a large, ornate, arched doorway. The doorway features a heavy, dark frame with decorative elements, including a large, curved handle or latch on the left side. The floor in front of the doorway is made of square tiles. The interior of the doorway is dark and appears to be a hallway or a room with a patterned wall. The overall style is that of a classic comic book illustration.

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Canon V11, 11.6 Coated Super Lens, Synch.	323.00	
Konica III-M2, 12 Coated Lens, Synch.	124.75	
Minolta XT, 12.6 Coated Lens, Synch.	69.95	
Hufo SP, 12.6 Coated Lens, Synch.	41.00	
Kodak Retina IIIC, 12 Cld. Synch. B.I.M.	165.00	
Olympus 35S, 11.6 Coated Lens, Synch.	114.50	
Zeiss Contax IIA, 11.5 Cld. Sennar, Synch.	318.00	
Zeiss Contax IVE, 12.6 Cld. Synch. B.I.M.	199.00	
Exakta V811A, 11.6 Coated Lens, Synch.	399.00	
Prontor FX 11, 11.6 Coated Lens, Synch.	297.50	
Reolleflex II, 12.5 Coated Lens, Synch.	126.55	
Auto. Reolleflex, 12.6E Xenotar, Synch.	131.50	
Minolta Autocord L, 12.6 Cld. Syn. B.I.M.	124.50	

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Polaroid Model 85B, Flash Synchronized.....	94.50
Braun Hobby Automatic, Portable & Compact.....	106.00
Mighty Light Standard with "B" Pack.....	32.95
Holland Model 62A, A.C. and Battery.....	59.95
Ultralight Jet II, Compact & Lightweight.....	69.95

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Revere 40, 12.5 Coated Lens.....	104.50
Kodak Brownie Turret, f1.8 plus W.A. & Yale.....	79.50
Revere C22, Electric Eyematic, 3-Lens Turret.....	169.50
Koystene K27 Turret, f1.8 plus W.A. & Yale.....	99.95
Kodak Brownie, 500-Watt Lamp.....	79.50
Koystene K100M, 500-Watt Lamp, f1.8 Lens.....	99.95

### 16mm MOVIE PROJECTORS

Ampro Stylist. Sound/Silent. 1000-Watt.....	419.85	_____
Keystone K161M. 750-Watt Illumination.....	169.50	_____
Revers Model P48. 750-Watt.....	182.50	_____

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Mohawk Midgates. Pocket Size Model .....	249.50
Argus 300. 300-Watts. Automatic Changer .....	62.50
Bausch & Lomb Bolematic. 300-Watt Lamp .....	84.50
Keystone K5000. 300-W. Automatic & Remote .....	104.95
Realist 820. 2x2 & 2 1/2x2 1/2. 300-Watt .....	39.95

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Federal 490, 35mm—4x5, 5½" f4.5 Lens.....	125.95
Omegac B2, 35mm—4x5 Condenser Model.....	214.50
Besseler 49M, 35mm—4x5 Condenser Model.....	259.75
G.E. Model PH-1, With Carrying Case.....	34.50
Wetzel Master III, Very Latest Model.....	32.50

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## TRADE SHOW

(Continued from page 104)

**Braun Super III Automatic**, by Carl Braun of Nuremberg, Germany. For a complete test report see "MODERN Tests," May, 1958 page 134.

Zeiss Ikon, West German manufacturers of the **Contina I**, have put a Novicar 45mm f/2.8 lens of 3-element design on that camera. Made of die-cast metal, the Contina I also has an LVS shutter, and speeds from 1 to 1/300 sec. Price is \$49.

Zeiss Ikon also added two models to the Contaflex line of 35mm eye-level reflex cameras—the Contaflex Alpha and the Contaflex Beta. See "MODERN Tests," page 80.

The **Mamiya Matramatic 35**, Japanese import, features a shutter-coupled, built-in LVS exposure meter. The view-rangefinder window has a bright-frame field and the camera's nine shutter speeds range from 1 to 1/500 sec. Other features include: single stroke rapid film advance lever, delayed action timer, MX flash synchronization, automatic exposure counter, and rapid rewind crank. With Mamiya-Sekor 50mm f/1.9 lens, it's \$139.50; with 50mm f/2.8 lens, \$99.50.

The **Mamiya Matra 35** comes with a Mamiya-Sekor 48mm f/1.9 lens in a helical focusing mount, and a rangefinder-viewfinder window with bright-frame field. Shutter speeds range from 1 to 1/500 sec. Other features are: automatic parallax correction, single stroke film transport, automatic frame counter, rapid rewind crank, MX synchronization and delayed action timer. Price is \$109.50.

If you want a really wide view of things, take a look at the **Minolta Autowide**. It combines a 35mm wide-angle lens with a coupled exposure meter. For complete details, see "MODERN Tests," page 81.

The Trifocal viewfinder on the new **Nikon S-3** gives the field for 35, 60 and 105mm lenses. For a full report on the S-3 see "MODERN Tests," page 81.

Here's a camera with a 6-element Orlikor 45mm f/1.9 lens, and at an amazingly low price. The Japanese **Petri f/1.9 Super** has a single stroke rapid advance lever and speeds from 1 to 1/500 sec. and B. Other features include: Copal MXV shutter, single window range-viewfinder, rapid rewind handle, and exposure counter with automatic zero setting. The Petri f/1.9 sells for an amazing \$69.95. The Petri f/2.8, similar to the f/1.9 model, has an Orlikor 45mm f/2.8 lens of 4-element design and shutter speeds from 1 to 1/300 sec. and B; MX shutter. Price of the Petri f/2.8 is \$49.95.

The built-in Bewi exposure meter on the **Regula III Automatic** is coupled directly to the Prontor-SLK shutter. View subject through the finder, and push a button on the meter and the needle holds at the correct reading. Then turn the diaphragm ring until a second pointer on the meter lines up with the indicator and the correct ex-

posure is set. Other features of the camera are: nine shutter speeds from 1 to 1/300 sec., MXV synchronization,



Regula III Automatic

rapid advance lever and interchangeable lenses. Spring-loaded diaphragms on the accessory lenses couple to the shutter, and lenses adjust automatically to the f-number on the previous lens when interchanged. Price of the Regula III Automatic equipped with a Regula Color-Ennit f/1.9 lens is \$169.50, or \$139.50 with an f/2.8. Eastman Kodak added a larger viewfinder with luminous frames, for 35, 50 and 80mm lenses to the **Retina IIIC**. The finder gives a-brighter and larger rangefinder and viewfinder image than did the previous model, Retina IIIC. Price of the Retina IIIC with Xenon C 50mm f/2 lens, built-in exposure meter and single stroke rapid advance lever is \$175.

The viewfinder-rangefinder window of the **Voigtlander Vito BR** gives a 1:1 image, permitting viewing with both eyes open. Other features include: Color-Skopar 50mm f/2.8 lens in a Prontor SLK-V shutter, nine speeds to 1/300 sec., shutter coupled to the diaphragm, single stroke film advance and shutter cocking, self-setting exposure counter, pop-up rewind knob, and hinged back. Price of the Vito BR is \$89.50.

## 8MM MOVIE CAMERAS

More automatic exposure cameras appeared at the Chicago show. All of them work on a similar principle. Light enters through the photocell grid, converts to energy and operates an iris behind the lens. There are no batteries. All of them operate at 16 fps and have drop-in spool loading, were designed only for color film shooting.

**Bell and Howell** eliminates the film speed dial for tungsten and daylight color films on two of its four new Electric Eye automatic exposure cameras, **Models 393 and 392**. The solar grid system includes a yellow filter which compensates for the different qualities of sun and artificial light. The grid in front of the cell is designed to deflect vertical rays of outdoor light, minimizing the effect of light from the sky when shooting subjects against the sun. A warning light appears in the viewfinders of all models if there is not enough light for good exposure.

(Continued on page 108)



# the CAMERA CLUBS

by MABEL SCACHERI

**Club competitions: the pitfalls of conformity and the urge to turn out a "best-selling" product.**



Lately I have been having some rather glum thoughts about camera clubs. The reason is this: I recently saw a peach of a color slide show put on by Mr. F. of Worcester, Mass.

—a lot of landscapes and misty autumnal shots which could only be described as pictorial. Nevertheless, he simply wowed the Village Camera Club of New York City, a club well known to prefer the modern style, candid, anything but dainty pictorials. They gasped, they applauded, they were really nuts about Mr. F.'s slides.

Why should this experience make me glum? Because this man has never belonged to a camera club, never even taken any lessons in photography. He learned technique by trial and error, and his own sensitive taste is his guide in handling subject matter.

## Why a lone wolf?

Now I am the one who has always asked amateurs, "What is the idea of being a lone wolf and learning the hard way? Why don't you get smart and join a club? You will catch on much faster, have the good work of other fans to compare with your own, make nice friends, have much more fun from photography." So I feel terrible when I see this fellow from Massachusetts make out so superbly well, without benefit of camera club.

I asked him point blank why he had never joined a club and he smoothly eeled away from any direct answer. That evasion set me to brooding. It's true that much fine work is done by club members, but it is also true that members who become very eager to rate high in competitions and walk off with ribbons, plaques and shiny trophies do tend to shoot the kind of pictures they think will win. They know their judges, and all too many judges are in a rut. They give a high score to the good old corn, the sort of thing which has been thriving in salons for years, and a low one to anything new.

So the shutterbug who begins by seeing pictures for himself and choosing material he really enjoys handling

winds up making repeats of last year's winners, and winners of the past 10 or 20 years. It is a common experience to find livelier, fresher work in the B or beginners' group than in the A or advanced group.

Is that what club competitions are doing to the best amateurs, stifling their progress, grooving them into a tiresome rut? It just could be. I have long been skeptical of this whole business of competition. The competitor is no longer developing his innate talents, doing his best in his own proper and personal way. He is striving to conform, to turn out a "best-selling" product.

I just hate to see camera clubs become so set in a mold, so oversold on high scores, that camera fans of the caliber of Mr. F. find more satisfaction in working alone.

## Judges and best sellers

Well, you may say that if the judges weren't so conservative and stick-in-the-mud, camera club members would not be just scramblers for trophies.

Now, granted that judges are pretty well petrified, is there any way to outsmart them and compel them to stop driving about composition and begin to size up pictures for what they are, not what they aren't?

I should think it would be reasonable to ask a judge to select the pictures he thought best carried out an assignment on an original and provocative subject. He could hardly quarrel with the general theme. But the trouble with the petrified judge is that he doesn't want to catch you carrying out any picture idea, no matter how well you do it, unless it is from an old tried-and-true category. And carried out as such a theme always has been carried out. If water doesn't glitter, if snow doesn't show texture, if the baby is not smiling, no good, according to Judge Woodenhead.

Yes, it is easy for me to sit on the sidelines and carp away at what ails camera clubs. I have been sidelining for years, without the work or responsibility of trying to help run a camera club. But I can tell you one thing for sure. If my job did not require that I visit a lot of clubs, if I joined a club for the companionship it offered, I might be one of those clucks who maybe helped hang prints for a show or ran up some canapes for the club party, but never once entered any prints or slides in the club contests. Such members are exasperating. But so are those blasted do-the-same-old-stuff competitions.—THE END



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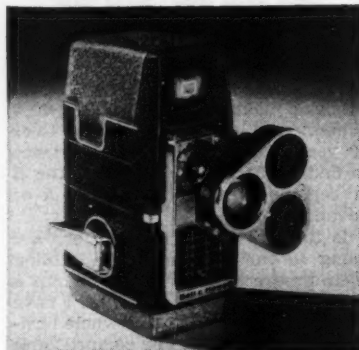
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## TRADE SHOW

(Continued from page 106)

A turret camera, **Model 393**, features a normal f/1.8 lens and wide-angle and tele converters set flush with the outer



**Bell and Howell 393**

surface of the turret. The camera may be operated manually. Price of the 393 is \$159.95.

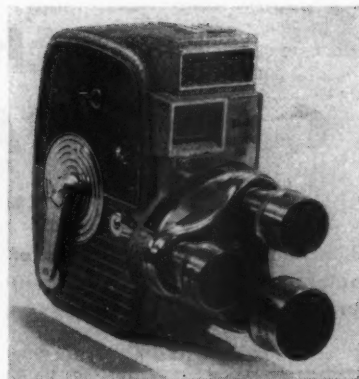
**Model 392** is a single-lens version of the Bell & Howell 393, with both automatic and manual exposure control. Price is \$129.95. **Model 391** is automatic but does not have manual control. Price is \$119.95, with a 10mm f/1.9 lens. **Model 390** is similar to the 391, but has a 10mm f/2.3 lens and a price of \$99.95. A "Protective Eye-lid" covers the photo cell grid on the **DeJUR Electra** 8mm automatic exposure converter lens turret camera when the camera is set



**DeJUR Electra**

on manual. On automatic, a red light appears in the viewfinder window when light level is too low for adequate exposure. The turret is equipped with an Elgeet 12.5mm f/1.8 lens. Other features are: single frame, continuous run lock and die-cast metal construction. Price is \$149.95.

You can't shoot if the light isn't strong enough with the **Keystone KA-3**. The motor stops running. The camera has an exposure meter coupled to the lens diaphragm and converts light into energy to operate the automatic exposure feature. In addition to the normal f/1.8 lens, the camera has a built-in haze filter and a conversion filter for shooting tungsten color film in daylight, and can be operated manu-



**Keystone KA-3**

ally with the lens iris also used for fade-in and fade-out effects. Other features include: f-numbers on the front of the camera, crank handle spring motor wind, and footage counter. The KA-3 measures 5 1/4 in. high and costs \$149.95.

The compact **Wollensak "46" Tru-Automatic** is yet another automatic exposure 8mm camera. The camera has provision for manual exposure control if desired. A yellow warning light shows in the finder when the light level is too low for good exposure. Other features of the camera are: Cine Raptor f/1.8 normal lens, turret, counter, and etched viewfinder. Price is \$144.50. Lip synchronized sound for 8mm—formerly nightmarishly difficult or impossible except with custom-made components—is now feasible with the **Bauer 88ES** and **D5** movie cameras.

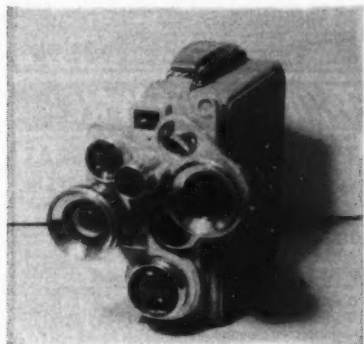


**Bauer 88DS**

An electronic coupler connects the camera and tape recorder, keeping tape speed and fps in step. The same coupler is used with the Bauer T-10 projector to show the film. The Bauer ES, with a Schneider Xenoplan lens focusing from 8 in. to infinity, also features 8, 16, 24 and 48 fps, single

frame, and the Electromaster photo meter-lens aperture coupling. Set the film index, look through the finder, line up two indicators, and your exposure is set. The meter has provision for black-and-white as well as color films. The Bauer 88DS is equipped with a Rodenstock Ronar 13mm f/1.9 fixed focus lens and removable wide-angle and tele converter lenses. Each lens has its own matching viewfinder element mounted on the turret. The Bauer 88D is similar to the DS, but without the synchronized sound. Approximate prices are: Bauer 88ES, \$200; Bauer 88DS, \$300; Bauer 88D, \$250.

The **Eumig C3R** 8mm breaks away from the fixed converter lens turret idea. While it uses converter lenses for wide-angle and tele effects, the converter units are screw mounted and interchangeable. The C3R is a turret version of the Eumig C3, one of the first of the semi-automatic exposure control cameras. Standard on the camera is either the Eumigon or Schneider 12.5mm f/1.9 lens with 2X tele and



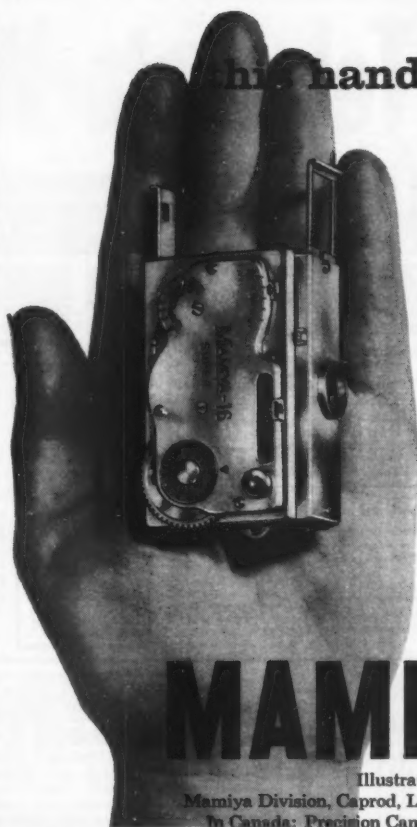
**Eumig C3R**

$\frac{1}{2}$ X wide-angle converter lenses. Each lens has a matching front viewing element that automatically swings into place when the lens is selected. All lenses accept Series V filters. Owners of Eumig C3 cameras will be able to convert them to turret models early next year. Other features include single frame and normal run cable release sockets, 8, 12, 16, 24 and 32 fps, continuous run lock and automatic geared footage counter. Price of the Eumig C3R is \$169.95. Drop-in loading, an Agfa 11mm f/2.5 lens and ratchet wind are features of the **Agfa Movex 88** 8mm movie camera. The camera has one speed, 16 fps, single frame and mechanical footage dial. Accessory converter lenses for wide-angle and telephoto lens effects are available. Price of the Movex 88 is \$79.

Eastman Kodak presents another **Brownie turret camera**, and this one for a low \$59.50. The new addition is fitted with an f/2.3 lens and converters, a color-coded viewfinder, chrome trim and Kodadur covering.

Keystone Camera Co. makes it possible to fit a meter into its new **K26 Capri** as if it belonged there. The ac-

(Continued on page 112)



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COPY & TITLING attachment, fits bottom of elevator, an exclusive Spiratone design. **\$1.49**

**SYNCH YOUR OLD CAMERA**  
Fully adjustable mechanical tripod, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord. **\$2.49**  
Allows adjustment for flash bulbs and zero (X) delay for Strobe. Leather Case 18c extra  
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**COILED FLASH CORD \$1.98**  
Now available for most shutters. **Sh. Chg. 10c**  
Coiled cord extends to 5 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, FR, Graflex, Braun, Ultralite, etc. and prong-type for Kalart to fit Compur, Promator, S, ASA (Kodak), Solenoid, Argus C3, C44, Realist, Praktiflex, Exakta, Bolsey, Polaroid, most other synch. terminals.

**NEW COILED CORDS:** Realist Lock, Nikon S-2-3-25 Name gun, camera when ordering

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THE GUN THAT HAS EVERYTHING!  
Extra large 6" fan reflector, extra-long interchangeable coiled cord, long life capacitor, push-button ejector; built-in battery test system built-in; vertical and horizontal bounce and tilt; extension outlet; open flash button; flash dial; sturdy carry case. Bracket for use of gun on side of camera \$1.00, DC Battery, lasts full year \$1.00, synchronizer for old cameras \$2.40. For Argus, Leica, Exakta, Praktica, etc., synch. fittings, add \$1.00. **Shipping Charge 35c**

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Save on Famous Mako  
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Complete Set of Six in elegant fitness  
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Nothing like it for less than double!  
**20 FT. REMOTE SHUTTER RELEASE**  
Constantly acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera. **\$3.98**  
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Metal dial, in leather cover, shows directly correct settings for all films, all bulbs, at all openings, all distances—without guide numbers, without figuring.  
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35mm DUPONT S-X PAN 20 exp. 70c

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the Aug. 56 issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude—truly a film of the future!  
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70c—3 for \$2.00 \$1.00—3 for \$2.75 \$2.22 \$3.70 \$5.90  
Daylight Leader with 100 ft. S-X PAN \$9.99

## TESTED SAFETY KODAK B&W FILM

All three popular speeds, Panatomic X (Blackground X), Plus X and Tri-X are available in 27 1/2 ft. 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.  
PANATOMIC X, PLUS X (ASA 80); TRI X 27 1/2 ft. \$1.39 50 ft. \$2.29 100 ft. \$3.99  
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**COMBINATION SPECIAL**  
5 cartridges, 100 ft. of Kodak Plus X or Tri X or Panatomic X, or 50 ft. of Adon or S-X Pan with daylight leader.  
With Deluxe Leader \$12.99  
Ship. Wt. 4 lbs.

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**INCLUDING 5 CARTRIDGES**  
IF PURCHASED TOGETHER WITH MINIMUM OF \$7.95 WORTH OF BULK FILM.  
It's so simple to take advantage of the exceedingly low cost of 35mm bulk film and to load any desired length into a standard Eastman cartridge. First, reloads already make leader pay for itself. Leader alone with 5 cartridges, \$5.00. Sh. Wt. 4 lbs.  
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Now you can operate your Automatic Slide-changer (Airequip, Brumberger) at distances up to 15 ft. — a feature you'd have paid \$50.00 more for in other projects!  
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Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index.  
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For EXAKTA, PRAKTIFLEX, PENTAX, PENTACON etc.  
We'd be suspicious of the low price, too, if we hadn't put these lenses through optical bench tests—they emerged with flying colors! These lenses sold at \$90.00, when marketed through the usual channels—manufacturer, exporter, importer, wholesaler, dealer, Spiratone eliminated three out of five "in-betweens", and with its mass-selling, low-markup policy can bring you this unusual bargain. Hard coated, color corrected, expensive helical focusing, depth-of-field scale, elegant metal barrel, pre-set diaphragm—what more can you want?  
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for single lens reflex cameras  
With bellows or ext. tubes, telephoto and extreme telephoto effects can be yours without buying expensive telephoto lenses. A single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses increase the perspective in portraits, too, by lengthening the effective focus length. Minus Lenses fit filterholders and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4.  
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The biggest bargain in quality slidebinders ever offered. Programmed Fiberglass, self-centering of slide, provision for type-on titles, dustproof, lifetime, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? Save \$8.75.  
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contains all needed tables, too.

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bring within EVERY photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting. Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking.  
With extreme closeup lenses, you can get as close as 8" with a Plus 4. With extreme closeup lenses, you can get as close as 3 1/4" with a Plus 4. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard; a Plus 10 is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment. All are Plus 10, mounted in metal rings.  
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## 6-PC. EXTENSION TUBE SET

FOR EXAKTA, EXA. Set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 4.5 magnification. Shipping Charge 55c.  
6 pc. set, but with one FOCUSING TUBE from 40mm to 55mm, alone a \$10 value. Complete set \$11.80. Leather Pouch \$6. EXTRA 45mm TUBE \$3.50 2 in 1 Adapter, makes 5mm ext. reg. \$10.54 \$9.95

## 4-PC. EXTENSION TUBE SET

For Praktica, Praktiflex FX, Contax, S, B, DA, Pentacore  
This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used; a tiny object, 1/4" x 1/4" can be made to fill the entire 35mm negative or transparency! SA CA 35c. EXTRA 45mm TUBE \$3.50 Leather Pouch 95c.  
4 pc. set, but with one FOCUSING TUBE, alone a \$10.80 value, increasing maximum extension to 100mm. \$9.95

## PROXISCOPE SR.

A deluxe version of the most useful camera accessory for every practical photographer.  
• Permits minute adjustments in a 4 1/4" range on its geared track, with a positive lock at any desired point.  
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From 18" to infinity, with your EXAKTA, PRAKTIFLEX, PRACTICA, CONTAX S, B, DA, PENTACON. \$73.95  
COMPLETE Cost \$1.00

Outfit includes famous Accura Reflex Housing with waist and eyepiece finders, genuine Folding bellows, 135mm f4.5 coated lens with clickstops — a complete reflex focusing and composing, close-up to infinity, telephoto outfit for less than the cost of a good lens alone. Reg. \$85, \$73.95 each.

## \$34.90 COMPLETE

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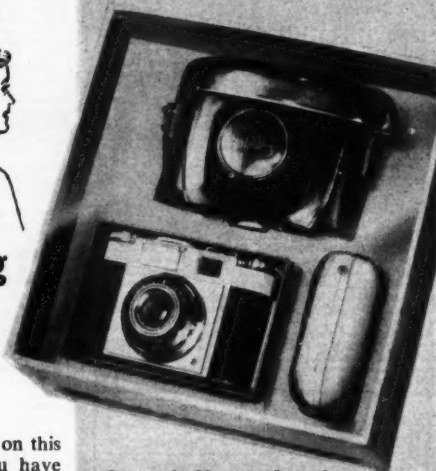
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The Contina Camera with Novar f/3.5 lens and built-in exposure meter, embodies every modern feature for fast, accurate picture taking—in COLOR or black-and-white.

The Ikoblitz Fold-Fan Flash Unit is a marvel of compactness.

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## Specially priced CONTINA II 35mm CAMERA

**Ikoblitz Fold-Fan Flash Unit**  
in attractive Gift Kit, only \$74.50

Same kit with camera having  
Novicar f/2.8 lens \$84.50

## TRADE SHOW

(Continued from page 109)

cessory meter fits into a slot at the top. The K26 Capri is a turret unit, with an f/2.3 fixed focus lens and tele and wide-angle converters. Other features include: drop-in spool film loading, automatic footage indicator, and etched field viewfinder. Speed is 16 fps. Price of the new model Capri is \$79.95. Most of the low-priced turret cameras have appeared with slightly slower than f/2 lenses, but there's a Cinepar 13mm f/1.9 on the **Mansfield Holiday 8mm**. The die-cast metal camera also has a crank wind, tele and wide-angle converter lenses, 16 fps, single frame, and a mechanical film counter that sets itself automatically. The finder is etched for the three fields of view and and film run on one wind is slightly more than 6 ft. Price \$64.50.

Twin-lens turret, variable speeds, solid construction, cable release socket and zoom finder usually add up to a camera in the \$100 and above class. But the **Yashica 8T** claims all those features and sells for \$79.95 with a Yashinon 13mm f/1.9 lens. With the 13mm f/1.4 and a D-mounted Yashinon f/1.4 38mm telephoto lens, the price is \$119.90. The zoom finder shows the fields of view for lenses from 6.5mm wide-angle to 38mm telephoto and wide screen. Speeds are 8 to 64 fps and single frame.

A single-lens D-mounted model, the **Yashica 8**, features a Yashikor f/1.9 lens and 16 fps operation only. Price of the Yashica 8 is \$49.95.

## 4x4 AND 2 1/4 REFLEX CAMERAS

The **Yashica-44** is a neat handful of twin-lens reflex standing only 7 in. high with its hood open. For a complete report on the Yashica-44 see "MODERN Tests," page 121.

The **Yashica 635** is another twin-lens reflex—but designed to shoot 2 1/4 x 2 1/4 and also 35mm with a special adapter kit.

## SLIDE PROJECTORS

There are two new versions of the **Bell & Howell Robomatic**. One model of the automatic slide projector now employs a 750-watt lamp. A 500-watt model also shows 35mm and super-size slides. Both units have more storage space in the case than the previous model, and the manual advance is now located on the rear of the projector. Prices are \$169.95 for the 750-watt Robomatic, and \$149.50 for the 500-watt unit.

Two sets of condenser systems make the 500-watt **Agfa Karator 55/77** a 35mm, super-size slide, or 2 1/4 x 2 1/4 projector. Its 150mm lens may be interchanged with a 100mm unit or, a 20mm lens and adapter tube designed for use with microscope lenses. Cooling fan is at the base of projector. The Karator 55/77 sells for \$149.50, and the 2 1/4 x (Continued on page 114)

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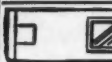
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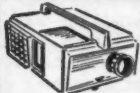
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f3.5, 1/200 Sec. Flash Sync. (Smaller than a pack of cigarettes)  
List 39.50  
\* SPECIAL **\$29.95**

Complete w/case, and close-up lenses.  
\* We accept your camera in trade.  
Flash Bracket Add \$2.00 B&W Film Add 1.00  
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**NEW SENSATIONAL DUAL 2 1/4x2 1/4-Projector-35mm**  
300 watt, quiet fan cooling, slide storage drawer, complete handles 38mm super-slides, or full 2 1/4x2 1/4 slides in all mounts.  
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B&W Film \$1.00, Color Film \$1.25, Flash \$5.95, Flash Adapter \$1.25.  
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Rapid trigger advance, auto counter, 1/500 sec., LV, MF, Duo focusing lens, LIST \*SPECIAL  
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Case, List 14.00—\* SPECIAL 11.50  
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**Premier Professional Tiltler Model #2**  
Complete with lights, letters, auxiliary lenses. Do zooms, slide, scrolls, animation, etc. Instructions included.  
M-2 accessory kit  
List \$97.50 **\$26.50**  
Special **\$12.50**  
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f3.5 4-element lens, MX flash sync. self timer, 1/500 sec.  
List w/case \$85.50  
**BRAND NEW \$59.95 ONLY**

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f1.9, self-timer, LV, S, Parallax correcting, R.F. viewfinder w/case. A fine addition to the Aires line.

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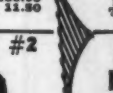
**TDC and Viewlex Trays**  
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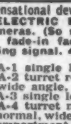
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f1.8 lens, fade-in fade-out device, hinged back, low light warning signal. 4 wonderful models to choose from  
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105mm f2.5 Combo ..... 89.50  
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**KODACOLOR**  
DEVELOPED & PRINTED  
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**KODACHROME**  
PROCESSED  
(8mm, 16mm movie film)

35 mm  
**KODACHROME**  
PROCESSED & MOUNTED

Simply send us your first order for developing and processing one or more rolls at our regular low price. To demonstrate our high quality, super color reproduction we'll rush back finished film to you and include a **FREE PROCESSING CERTIFICATE** . . . which you can use to have one roll of color film processed without charge! Or, you can apply your Free Processing Certificate as part or full payment toward any future order. We include special free mailer for your convenience, plus complete price list. Send cash, check or money order with your first roll. Satisfaction guaranteed. Send film with coupon now — or write for free mailer and helpful information. If you have no film for processing now — save this ad. Offer good for 90 days.

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8 exp. roll complete.....	2.75
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8 mm. Roll 1.25
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16 mm. Roll (100 feet) 3.25

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20 Exp. .... 1.15
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Enclosed please find ..... (describe film)  
and my full payment as per above price list. I must be completely delighted or I am entitled to full refund. With my order send me a **FREE PROCESSING CERTIFICATE** which I may use to have one roll of color film processed absolutely free, or apply as payment toward any future order.

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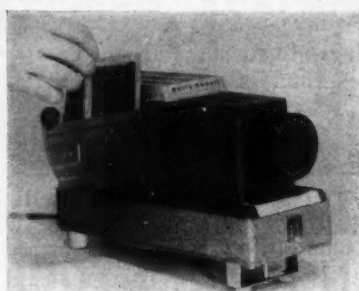
State.....

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## TRADE SHOW

(Continued from page 112)

2½ slide condenser system for \$39.50. Most slide changers that handle both 35mm and 2½ x 2½ slides require a slide changer for each size, but the changer on the blower-cooled 300-watt Bell & Howell 708 Duo accommodates 35mm,

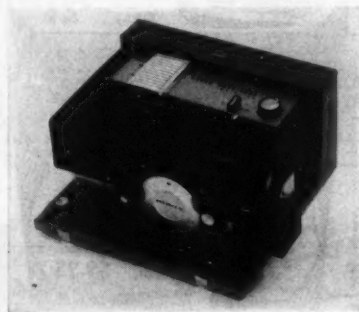


Bell and Howell 708

Bantam, super-size, and 2½ x 2½ slides. An adapter for the smaller slides does the trick. The 708 accepts B&H Semimatic and electric changers for 35mm and super-size slides. The 708 Duo sells for \$49.95.

Eastman Kodak's new 500 slide projector for 35mm, Bantam and super-size slides is a more powerful model of the 300-watt machine. The Westinghouse Focus-Lok base makes it possible to remove or replace the lamp instantly. Separate heat absorbing glass in the condenser system helps cool the 500. While the machine is equipped with an Ektanon 4-in. f/3.5 lens, 5 or 7-in. lenses may also be used. Price of the Kodak 500 with Ready-matic changer is \$74.50. With the automatic magazine changer, price is \$84.50.

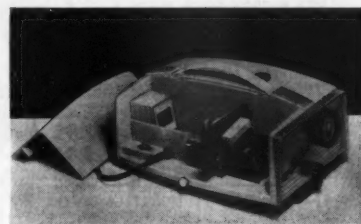
Eastman Kodak also showed its new **Cavalcade automatic slide projector** which provides three methods for advancing slides and a reversing feature. For a report on the Cavalcade, see "New Products," MODERN, May 1958.



Kodak Cavalcade

Mansfield Industries, Inc.'s new blower cooled projectors range from a machine using the new 150-watt Sylvania Tru-flector to a 500-watt unit. A three-way switch on the **Hi-Fi Deluxe** for 35mm, or super-size slides gives you a choice of either 300, 400 or 500-watt illumination so that you can match the

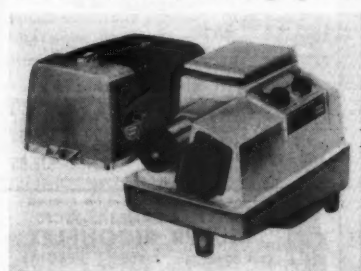
light to the density of the slide. The Mansfield Presto-Matic changer holds 46 slides in cardboard mounts. The machine accepts the Airequipt changer, comes with a 5-in. lens. Price is \$59.95, or \$89.95 with Airequipt Electro-changer. Low silhouette, 300-watt Sylvania Tru-Focus lamp and Mansfield Presto-Matic changer are features of



Mansfield Skylark

the Mansfield **Skylark**. Price is \$44.95 with 4-in. f/3.5 projection lens. The minute-looking Mansfield 150-watt machine with Tru-flector lamp also has the Mansfield slide changer. Convection cooling and heat absorbing glass take care of keeping the temperature down. Price, with a 5-in. f/3.5 projection lens, is \$24.95.

Flip a switch and show a slide with the new **Revere 503** or **505** projectors.



Revere 505

Slides are loaded into a tilted tunnel which prevents spilling, and the selector moved to automatic index. A light touch on the transport lever in back of the machine moves the slide into viewing position and fades it in. Touching the switch again fades out and removes the slide and replaces it with another one. Other features include: combined blower-lamp switch, Wollensak 5-in. f/3.5 lens, built-in pointer. Price of the 503, a 300-watt machine, is \$59.50. Price of the 500-watt 505 is \$69.50.

If you've ever tripped over a remote control cord while projecting your slides you'll appreciate the Tech Photo Products Inc. **Colormatic radio controlled** slide projector. You can change slides from as far away as 75 ft. without wires. A small radio transmitter, powered by 22½-volt and 1½-volt batteries, sends a signal to a receiver that operates the electric changer. Other features of the projector are: 300-watt lamp and 4-in. f/3.5 projection lens. The price of the radio controlled projector is \$169.95. The send-

(Continued on page 116)

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ANNUAL 1958

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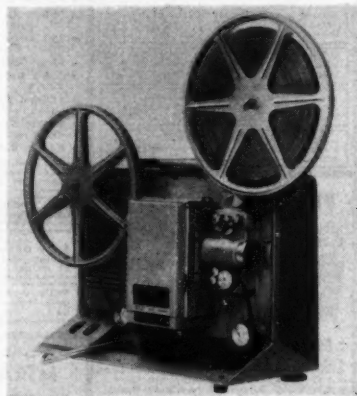
## TRADE SHOW

(Continued from page 114)

ing and receiving unit alone costs \$59.95 and may be used with any electric changer. The Colormatic slide projector alone is \$39.95.

## MOVIE PROJECTORS

Argus produced the first of what should be a series of new-design movie projectors, the **Argus M500**—an 8mm projector utilizing the Sylvania 150-watt Tru-flector lamp. It produces almost as much light as an ordinary



Argus M500

500-watt projection lamp and burns cooler—meaning smaller blower size. The M500 is only 6 x 8½ x 10¼-in. and has a semi-wide-angle 22mm f/1.5 projection lens. Price is \$89.95.

Lost loops and ripped film may be a thing of the past if the **Bell & Howell Auto-load** 8mm projector is any sign. The machine threads itself. For more details on how well it works, see "MODERN Tests" on page 124. People using sound projectors often forget to disengage the rewind gear. The new model **B&H 385 Filmosound** has a rewind safety interlock which automatically disengages the rewind when the reel of film is removed from the spindle. The new projector has a 15-watt amplifier and voltage regulator. The single case model of the 385 (speaker and projector combined in one unit) sells for \$499.95. The heavy-duty **Filmosound Specialist 399E** has the new features of the 385 and replaces the Specialist 385CR. Price, \$499.95.

**Keystone's "Sixty"** 8mm movie projector is a compact, lightweight unit with reel spindles mounted directly on the body of the machine. It has a 300-ft. film capacity, 500-watt lamp, and easily removed condensers. Price, \$64.95.

A baffled speaker enclosure provides improved tonal range for the new **Eastman Kodak Pageant** sound projector, Model 8K5. The 8-watt amplifier is designed around printed circuits and covers a frequency response of 5-7000 cps. While the standard lens on the sound projector is an Ektanon 50mm f/1.6, the machine accepts 1½, 3 and

4-in. Ektanon projection lenses, or the Cine-Kodak Bifocal Converter which provides 1½ or 2½-in. focal lengths. Price is \$429.

You can project a 5 x 7-ft. screen image with the 750-watt version of Eastman Kodak's **Showtime 8**. The 8mm machine has a ¾-in. wide-angle projection lens for bigger images than possible with the normal 1-in. lens. Included with the projector is the Kodak Presstape Movie splicer—a dry splicer using mylar tape. Price of the Kodak 750-watt Showtime 8 is \$174.50.

## ELECTRONIC FLASH

**Everready Energizers**, produced by National Carbon Co., are just what you may need if you require heavy current draw with electronic flash. What's more, temperature extremes (—40 to +200°) won't affect them. The batteries are rated to give up to ten times more service than standard D-cells and take about 5 to 7 sec. to recycle.

The **Helland Futurama** electronic flash is an all-transistorized unit that doesn't need a battery case at all. For more information and test results, see "MODERN Tests," page 122.

If you own a Ricoh 16 subminiature and are looking around for an electronic flash unit, there's a flash head for the camera that can be used with the **Ricohlite** electronic flash power unit. Guide number is 20 for Kodachrome and the price of the flash head alone is \$22.50.

A new Japanese 80-watt-second electronic flash, the **Minicam 80**, can be powered by D-cell batteries, non-spill storage batteries, nickel cadmium batteries or AC. Guide numbers are: Kodachrome 45, Anscochrome 80, black-and-white 300 (film rated ASA 200). Flash duration is 1/500. It has an internal battery charger, unbreakable plastic battery case and half power switch. The Minicam 80 measures 8 x 6¼ x 2-in. Price is \$59.95, less batteries.

The smaller **Minicam 40** has a 40-watt second output and is powered by either AC or a 240-volt battery. Guide numbers for the Minicam 40 are: 35 for Kodachrome, 56 for Anscochrome, and 220 (film rated ASA 200) for black-and-white. Price is \$42.95, less batteries.

## DARKROOM EQUIPMENT

If you're an amateur or a professional photographer with a yearning to do almost automatic Type C color printing—and if you have quite a lot of money—you may be interested in the **Simmon Bros. Omega Tri-Color computer**. Price? \$2000.

The **Saunders Automatic Colorprint Duplicating Easel** makes it easy to make several prints on one sheet of paper without fumbling around in the dark. The easel utilizes an automatic masking system and will make uniform multiple prints on paper up to 10 x 13½-in. Price, \$67.50.

(Continued on page 118)

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not their concern: their interest is solely governed by the UNIVERSITY policy of: "Tell the Truth about a product, it will earn us better customers." It is a well known fact that UNIVERSITY CAMERA sells factory boxed camera equipment at tremendous discounts: obviously, certain factory boxed equipment is returned for concealed damages during the year (which of course, is not our fault, you'll agree... however, we repair or replace it at no charge). We take tally of these products, then we advise our clients not to buy these which are consistently defective.

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Full Sync MX & Cpl RF & Rapid Wind & Sync Comp. & Interchangeable & Parallax Cor.

List 139.50  
**Special Like New \$74.50**

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135mm f/3.5 Telephoto lens, Rangefinder, Coupled, in black anodized mts. List 79.50  
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1/2" f/1.2 foc.	89.50	\$3.70
1 1/2" f/1.8 foc. tele	38.75	12.95
5.5mm f/1.9	49.50	17.50
1 1/2" f/3.5 FF (Chrome)	19.95	6.25
1 1/2" f/4 foc. tele	69.50	18.95
16mm		
13mm f/1.8 foc. W/A	59.95	32.50
13mm f/1.8 foc. W/A	59.95	46.50
3" f/1.8 foc. Tele	59.95	25.95
3" f/1.5 foc. Tele	69.50	46.50

**MAGAZINE SLIDE TRAYS**  
For All Projectors  
Except Revere, B&L

**New Special 28c** each

Airrequis Mag. ----- 1.44  
Case, 3 sec., will hold 30 Airrequis. 5.95

**KODAK 300 PROJECTOR (NEW)**



List 74.50 with Airrequis changer, Spec. w/c, new ----- **53.92**  
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New Kodak 500 Watt Projector, All Metal, Automatic, List 84.50 ----- **Special 63.92**

**MODEL 2700 Superpod**



Gear for quick action raising and lowering Extra 90 Degrees tilt on panhead

Ball Level on tripod Ratchet to prevent camera from falling

Degree marks for vertical pictures

Adjustable camera screw List 22.95 ----- **Special 11.97**

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Model "43" Movie Camera with F1.9 Cpl. Raptor.

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F1.8 lenses, complete with built-in auto meter control

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**Kodak Cavalcade Projector Model 500, No. 510**

Complete w/Remote Control pop free. Uses any slide, warped or frayed edges. Slide Editing. Slide may be withdrawn from projector without removing magazine. Split second interval choice of 300 or 500 illumination with handy switch. Pointer, Knob Focus, Micro Adjust. Preview screen. Special dust draws conditioned air over each slide. Eliminating Peeping complete w/case.

**114.95**

Brand New -----  
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Yashica C w/case	36.95
Yashica LM w/case	48.50
Yashica Auto w/case	17.75
Graphic 35 F2.8 case, FL	67.70
Leica 35 F2.8 Summicron LN	209.50
Lordomat F2.8	57.50
Samoca F3.5	21.75
Kalimar 8 F2.8	31.50
Graphic "35" F3.5 w/c & R	49.97
AKD your equipment in trade, write. Subj. to inspect.	
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Printer	12.95	9.37
Brumberger 8x7 Adj. Metal	24.95	17.69
Brumberger 8x7 Safe Lite OA	5.95	4.35
Brumberger 8x10 Paper Safe	13.95	9.37
Brumberger 11x14 Paper Safe	24.95	17.69
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 11 1/2" x15	9.95	6.75
Timer	24.95	17.30
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## TRADE SHOW

(Continued from page 116)

For darkroom workers who can't wait to start printing wet negatives, Devel-O-Pill Corp. offers **Instant Film Dryer**. It takes from two to three minutes to dry film.

Following the trend, enlargers of the future are liable to be much smaller than current models. **General Electric** designed a 6½-in. long stick light that can be paired up to lay side by side in an enlarger. The 100-watt bulb is expected to increase printing speeds because of increased brightness.

## METERS

The new **Weston DR** is a neatly styled, fast, direct reading meter. All you do is set the exposure index of the film, rotate a shutter speed dial to the speed you want to shoot at and read the correct f-number from the scale. The meter can also be used for EVS. The Weston DR sells for \$18.95.

Direct reading is also the main feature of the Japanese **Sekonic Pet**, a meter designed for the movie maker. Set the exposure index and fps speed and read the f-number shown by a red pointer. Exposure indexes are 10-100; fps speeds, 8 to 64. Price is \$4.95.

## LENSES

Konica Camera Co. presented the **Hexanon 50mm f/1.9** lens threaded to

fit the Leica and other cameras with similar interchangeable mounts. The 6-element design is priced at \$124.75. A new idea in lens focusing incorporated into the **Kilafit 300mm f/4** Pan Tele Kilar lens solves the problem of close-up focusing with extremely long lenses. A track mechanism and focusing rack are combined to beat the problem. For more information on how the system works, see "MODERN Tests" next month.

Joseph Schneider & Co., West Germany, departs from the usual—with two mechanically improved lenses. The lenses are the **Schneider Xenon 50mm f/1.9** and the **Curtagon 35mm f/2.8** wide-angle lenses—both for 35mm reflex cameras. The big improvement in these automatic lenses are depth of field scales which are coupled to the diaphragm. Both lenses are of 6-element design and are in lightweight mounts. Price of the 35mm Curtagon is \$149.50. No price yet for the 50mm.

Steinheil Optical Works of Munich, Germany, showed a new automatic wide-angle lens for reflex cameras with internal couplings. The lens, a **Quinaron 35mm f/2.8**, has a spring-loaded diaphragm. No price yet.

Two wide-angle lenses for the Asahi Pentax eye-level reflex arrived from Japan in time for the show. One is a **Takumar 35mm f/4** lens of 4-element design. Price is \$50. The other, also a 35mm wide-angle, but with a speed of

f/2.3 and 5-element construction, is priced at about \$75.

Eventually, many of the advanced ideas developed for 16mm movie making appear on the 8mm level. Paillard, Inc., distributors of Bolex movie equipment, now have the **Pan Cinor 30DV**, a zoom lens with through-the-lens viewing for 8mm. Made by SOM Berthiot of France, the lens has a range of 10 to 30mm and a speed of f/2.8. It will focus down to 28 in. D-mounted, it fits most 8mm cameras with interchangeable lenses. Price of the Pan Cinor-DV is \$189.50.

## FILM

A new color material for making negative copies of color slides has been devised by Charles Beseler Co. It's called **Slide-O-Film**. Color slides are sandwiched in a holder with a piece of Slide-O-Film, exposed to ultra-violet light and then heated to produce an image. The negative can then be matched with another piece of Slide-O-Film and a projection slide reproduced. Projection slides can be made from black-and-white negatives, too. Beseler has a machine that makes the process easy. See MODERN PHOTOGRAPHY, next month's issue, for a report on Slide-O-Film.

Eastman Kodak announced the availability of **Kodacolor** in 35mm. The film can be used in either daylight or with clear flash without filters.—THE END

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## 35mm SINGLE LENS REFLEX

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Exakta, f2.5 Tessar	84.50
Exakta II, f2.8 Tessar preset	84.50
Exakta V, f2 Biotar	127.00
Exakta VX, f2 Auto Biotar	209.50
Praktica FK, f2.9 Victor	49.50
Praktiflex, f2.5 coated Tessar	39.00
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Contax III, f2 Sonnar	87.50
Leica IC, f1.5 Elmar	84.50
Leica IIIC, f1.9 Luxor	84.50
Leica IIIF, f2 Summarit	144.50
Minolta 35, f2.8 Rokkor	59.50
Nicola, f2 Nikkor	59.50
Nikon, f2 Nikkor	137.50
Nikon, f1.4 Nikkor	154.50
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Tower, f2.5 Elmar	59.50
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50mm f2.8 Steinheil (Leica)	44.50
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50mm f1.8 Angenieux	89.00
135mm f2.5 Tele Collinar	22.50
135mm f4.5 Steinheil	44.50
135mm f4.5 Zeiss Triotar	39.50
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Keystone A-72	57.50
Keystone D-72	39.50
Keystone D-63	49.50
Kodak Kodascope FF	49.50
Natco Sound 2 Case	149.50
Revco P-40	87.50
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No Exakta owner should be without one! Combined with viewfinder for EXA. EXAKTA V, VX, and IIA. BRAND-NEW  
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With f2 Auto Westapan --- 129.50  
With f2.8 Auto Westapan --- 99.50  
f2.8 Tessar  
BRAND-NEW  
Case 9.50 1.25 post & handling



**400mm f5.5 TELE-LENS**  
With diaphragm in focusing mount for Exakta, Contax D, Praktica, Pentacon, AsahiFlex  
1.80 post & handling  
BRAND-NEW 88.50



**EXAKTA VX**  
f2.8 coated Zeiss Tessar, 2 sync model, with waist-level and sports-finder. Original factory packing. BRAND-NEW  
Case 9.50 1.25 post & handling



**BRUMBERGER AUTO-MAT**  
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BRAND-NEW 37.50  
1.85 post & handling



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Latest anniversary model; f4.5 lens; coupled rangefinder, double extension bellows  
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**PRAKTIKA F-X**  
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Case 7.95 1.25 post & handling



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**BOLSEY B-2 SYNCHRO**  
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Franklin, f1.9 Magazine	44.50
Keystone K-8, f2.5	17.50
Keystone K-35, f1.9 Turret	79.00
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Kodak Reflex II, f2.5	24.50
Korelle, f2.9 Radionar	39.50
Reflexia, f2.5 Sync	14.50
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4x3 Tesrite, f4.5	74.50
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## PRESS CAMERAS

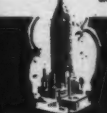
USED	
2 1/2 x 3 1/4 B & J, f4.5 CRF	59.00
2 1/2 x 3 1/4 Graflex B, f4.5	44.50
2 1/2 x 3 1/4 Century Graphic f4.5 sync	64.50
2 1/2 x 3 1/4 Ann Speed Graphic, f4.5, Cold RF	74.90
2 1/2 x 3 1/4 Pacemaker Crown, f4.5, Cold RF	117.90
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3 1/2 x 4 1/4 Auto Kalart, f4.5, RF sync	79.50
3 1/2 x 4 1/4 Auto Graflex, f4.5	79.50
3 1/2 x 4 1/4 Graflex Super D, f4.5 Auto Diaphragm	119.00
3 1/2 x 4 1/4 Pacemaker Crown, f4.7 Cold RF	117.90
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4x3 Busch, f4.5, Cold RF	84.50
4x3 Ann Speed Graphic, f4.5, RF M-X	119.00
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## MODERN TESTS

(Continued from page 81)

projected frames have the advantage of being just that—projected onto the field of view so you can see them and the subject together quite clearly. The etched frame does not come into focus with the subject. When you concentrate on the subject you don't see the etched frame clearly and vice versa.

There's no doubt that many photographers will be overjoyed to have a 35mm frame for 35mm lenses directly in the viewfinder. But wearers of eyeglasses may have some difficulty in getting their eyes close enough to the viewfinder to see it. There may also be some camera owners who will find three sets of etched reticles within the finder a bit confusing.

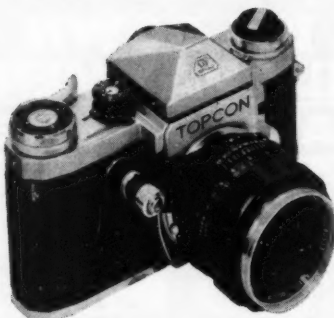
The rest of the Nikon S-3 is identical to the SP. The motor and other attachments which fit one will fit the other. Needless to say, the craftsmanship and excellence of lenses, the reliability of the camera mechanism is up to the traditional Nikon standards.

Do you want the S-3 or the SP? It depends. The Nikon S-3 viewfinder system is certainly adequate, but it must stand comparison to one of the finest rangefinder-viewfinder systems in the world—the one on the SP.

—H. K.

## RAPID RETURN MIRROR 35MM TOPCON REFLEX

Specifications: 35mm single lens prism reflex. Lens: 58mm f/1.8 Topcor in external semi-automatic mount, focusing from about 18 in. to infinity. F-stops to f/22. Inter-



changeable bayonet lens mount. Shutter: Cloth focal-plane with linear speeds from 1 to 1/1000 sec. X and F synchronization. Other features: Rapid return mirror. Fresnel lens and split image rangefinder incorporated in viewing system. Focusing hood interchangeable with waist-level finder. Single-stroke rapid wind lever, folding rewind crank. Lenses interchangeable with Exakta bayonet-

mounted lenses. Accessories include 35mm f/2.8 and 100mm f/2.8 lenses, microscope and flash attachments. Price: \$269.95. Importer: Dorf Intercontinental, 520 Fifth Avenue, New York, N. Y.

There has been a scarcity of different brands in the single-lens reflex 35mm field. But a number of new ones have recently appeared. The Topcon-R is perhaps one of the most advanced and interesting prism reflexes seen in quite a while. Besides having a rapid-return mirror, which flips out of the way just before the picture is taken and drops back in place an instant later, the Topcon-R lens has a semi-automatic diaphragm. It's the first focal-plane shutter single-lens reflex to have both these desirable features.

Through the prism, the view is quite bright and clear, especially in the central area. A Fresnel lens underneath the prism is largely responsible. The image, however, darkens slightly in the corners.

The ground glass screen area seems slightly farther away from the eye than on some other single-lens reflexes. Although this does produce a slightly smaller-than-usual focusing area, it's a blessing for photographers who wear glasses since they will be able to see the entire ground glass area,

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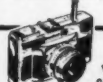
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**8mm ZOOM LENS OUTFIT**

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Coupled Rfd., Built-in photo electric exposure meter, auto push-button transport and shutter wind, interchangeable lenses. Compur LV5 (M4) synchro shutter CASE 7.00

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Brand new latest CANON VT De Luxe w. 11.8 lens, only 184.00 and your Argus C-3 only 104.00 and your Argus C-3 only 104.00 and your Ricoh 500 LV5



**BRAND NEW KODAK RETINA IIIc**

F2. cld. Cld. BF, 000 Synch, 1-1/200 sec. Rapid wind, LV5, Built-in Exposure meter

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even the edges, with no trouble. The split image rangefinder directly in the center of the viewing screen works admirably and isn't objectionably large as the rangefinders in some prism reflexes we've seen. The rings of the Fresnel lens are barely noticeable.

Here's how the automatic lens works: You press the shutter release on the lens. The lens quickly stops down to any predetermined opening. A pin presses against the camera body release. The shutter goes off. After exposure, you recock the lens by lever.

Shutter triggering on the lens is extremely light. The recocking lever falls nicely under the left forefinger and works easily.

An Exakta bayonet lens mount used on the camera body should certainly make interchangeability of lenses no problem, although you'll have to use Exakta manual or preset lenses. The Exakta is a left-hand operated camera while the Topcon works from the right side. Automatic diaphragm lenses for one are simply not interchangeable with the other.

The Topcon-R, slightly larger than some other single-lens reflexes, is nicely built with a heavy die-cast interior. All lettering—shutter speeds, film counter, depth-of-field and focusing scales—is in light markings engraved on a black metallic surface. Few cameras have more legible controls.

The shutter seems reliable if a bit noisy. The lens supplied was quite sharp even at full aperture but showed a slight falloff in the negative corners.

How does the Topcon rate with the other single-lens reflexes? We liked it.—H. K.

## YASHICA-44: CASE OF A SHRINKING SQUARE

**Specifications:** 1 1/2 x 1 1/2 twin-lens reflex camera. **Lenses:** 60mm f/3.5 Yashikor viewing and taking lenses. **Stops:** f/22. **Shutter:** Copal-MVX, 1 to 1/500 sec., plus B; MX sync; self timer. **Price:** \$59.95; case, \$10. **Importer:** Yashica, Inc., 234 Fifth Ave., New York 1, N. Y.

Hands are getting smaller, or maybe cameras are just becoming more petite. The case in point is the Yashica-44, a new twin-lens reflex, from Japan, that takes 12 exposures on 127 film, (or 12 super slides with 127 color)

(Continued on page 122)

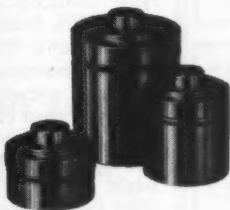
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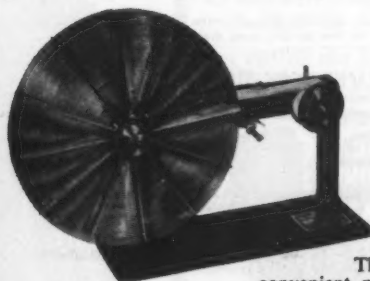


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How To Add Sound To Your Home Movies, by D. M. Neale	.....\$1.75
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## MODERN TESTS

(Continued from page 121)

and measures 4 1/2 x 2 1/2 x 3 1/4 inches.

Many of the features of bigger-boned 2 1/4's are incorporated in the Yashica-44: square ground glass viewing with a Fresnel field lens, magnifier, sportsfinder, depth of field scale, film type indicator, left-hand focusing knob, film transport crank. Shutter cocking and film advance are not coupled, however, nor is there double exposure prevention. To take a picture, you must cock the shutter manually (this can be done quickly with the right thumb), release the shutter (right forefinger), then remember to wind the film crank. It was found during shooting that in making a series of exposures as fast as possible, the right thumb is best for this last action, since the spring-loaded film crank



leaps back to place with the speed of a Thunderbird.

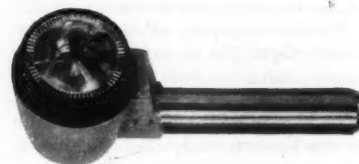
In the Yashica-44, film goes in the top slot and feeds to the bottom, rather than the other way around. This feature is said to prevent film curl when film has remained in the camera for a few weeks. Once loaded and the film advanced to 1 (this is checked through a red window), the Yashica is ready to go, after you press a small button which sets the exposure counter to 1.

It's a nice size, the Yashica-44. Even at f/3.5 it produced negatives that were quite sharp overall. In spite of the drawbacks of certain manual operations, it still is under \$60.—D. J.

## NEW HEILAND UNIT HAS BUILT-IN POWER PACK

**Specifications:** Self-contained electronic flash unit requiring no

separate battery case. Known as "Futuramic Strobonor." Height: 11.5 in. Weight: 2 lbs., 3 oz. without batteries; 3 lbs., 2 oz. to 3 lbs., 8 oz. with batteries, depending on battery type. Operation: Dry Cells, nickel-cadmium batteries or AC current. Effective exposure: 1/2000 sec. Price: Vibrator model (64-A), \$49.95; dual transistor model (64-B), \$59.95. Manufacturer: Heiland Div., Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Colo.



Habits are tough to break. I mean such things as the cocking of a shutter, the pulling of a dark slide, the changing of a flashbulb—and the feel of your electronic flash battery case slung over your shoulder.

I carried the new self-contained Heiland Futuramic Strobonor along with me on a recent assignment. (It's all one piece, with batteries in the cylindrical "handle.") The Futuramic worked wonderfully. It was like finding a new freedom of movement not to have to worry about dropping my battery case or getting my wires tangled. However, there was one big problem—after all these years, both as amateur and professional, I missed the weight of that battery case! I must confess, though, that anyone who shoots a few hundred exposures a week soon learns to forget about equipment and concentrate on pictures.

At first test the 3 1/2 lbs. of the battery-powered unit may seem a bit heavy, but it's extremely well balanced and it's not long before it seems more like 3 1/2 oz., on camera or off.

In producing a self-contained unit, Heiland has developed and utilized new ideas that are radical departures in the field of electronic flash design. All necessary electronic components are located in the lamp housing—made possible by miniaturization and the utilization of transistors wherever possible.

Another important feature is a plastic lens which occupies the position of the flashguard in other units. This lens is optically cast and polished so that the flash is directed and dispersed in the most efficient manner. The combination lens-flashguard is unbreakable.

Included on the lamp housing is an accurate, easy-to-use exposure guide for the unit. A ready light indicates (Continued on page 124)

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## SUPER ANSCOCROME ASA 100

High Speed—1959 Date Orig. Factory Packed	
35mm 20X list.....	\$2.35
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100' 16mm roll.....	\$8.00
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## MODERN TESTS

(Continued from page 122)

when the Futuramic is ready to fire, and also serves as an informal indicator of battery life.

The four power sources available are: standard AC with ten-foot AC cord; standard D cells; Eveready E-95 Alkaline D cells; and Heiland's Permacad rechargeable dry cells.

The battery case of the Futuramic Strobolar is the standard Heiland size—1 1/2 in. in diameter—which permits use of their regular brackets for all types of cameras.

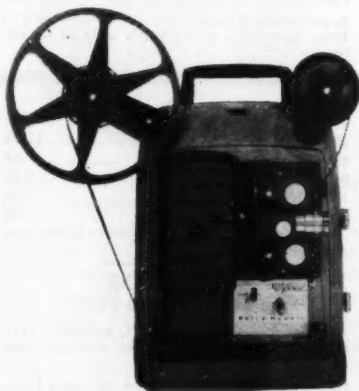
Two models of the Futuramic Strobolar are available: the 64B and the 64A. The latter substitutes a vibrator for the dual transformers, but is in other respects the same.

—MAYNARD FRANK WOLFE

## AUTOMATIC LOADING B&H PROJECTOR

**Specifications:** Bell & Howell Auto-Load 8mm movie projector. Automatic threading. 100-watt projection lamp, 16 fps projection speed, single frame. Loop control. Price: \$129.95 with 1-in. f/1.6 lens, or \$149.95 with B&H Filmovara zoom projection lens.

Bell & Howell makes cameras that automatically thread film and select the correct exposure. Now they have an 8mm projector that automatically loads itself. All you do is trim off the



rough edge of the film leader, insert it into a loop former at the top of the film gate and turn on the projector. The film forms a perfect loop as it travels through the loop former.

Insert the end of the leader in the take-up reel and the machine is ready for projection. We ran film through the formers over and over and it worked perfectly each time and it certainly ended fumbling around with the tiny width of the 8mm film size.

Another device on the projector

film gate allows you to recover a lost loop during projection. No more switching on the lights and rethreading or resplicing torn film.

We also tested the Filmovara projection lens, a variable focus unit that adjusts to meet projection distance requirements. By varying the focal length you can make the screen image larger when projecting in a comparatively small room, or make it smaller where the projector to screen distance is too long. Images were clean and sharp at all settings.—M.A.M.

## E. I. 100: SUPER ANSCOCHROME TUNGSTEN

**Specifications:** 16mm movie film, double or single sprocket. Exposure index: tungsten, 100; daylight, 75 with Wratten 85B filter. Balanced for 3200K flood lamps. Price: \$7.60. Ansco, Binghamton, N. Y.

Here at last is a movie film that lets you shoot available light color with or without correction filters—and maintain good color rendition. In the past, movie makers who attempted to shoot available light color indoors found that unless they used a correction filter, weird color casts ruined the footage. And conversely, using a correction filter meant tremendous loss of effective film speed—and no footage in dim light situations.

We shot 16mm Super Anscochrome Tungsten under lighting conditions that ranged all the way from the flare of a match to fluorescents—and obtained usable images in almost every instance.

Tests made with a 12.5mm f/1.3 wide-angle lens showed that we could shoot in places where movie making was previously impossible. This is definitely the film when, for some reason, you can't bring in barlights or individual floods in reflectors. We were able to shoot at f-numbers ranging from f/1.3 to about f/11, depending on the light source. Although the film is balanced for professional 3200K flood lamps, we found color rendition only slightly on the warm side with 100-watt household bulbs. Film shot with 3400K lamps was little different from results with 3200K lamps.

We also found that Super Anscochrome has considerably more latitude on the exposure side than do other color films. You'll have to decide how much underexposure you personally can tolerate. Actually, slight underexposure tends to saturate color for more pleasing rendition.

Super Anscochrome movie film is on the grainy side, but grain is hardly noticeable when shooting large masses of color.—M.A.M.



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This offer is in addition to our Unbelievable Value of film on which you save 50%.

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A \$200.00 purchase will entitle you to a Kodak Brownie camera and a 8mm projector for \$1.00. Regular price close to \$100.00

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# PICTURES in a MINUTE

by JOHN WOLBARST

How about a wide-angle or telephoto lens for your Polaroid Land camera?



Of all the questions I get in letters, and I get plenty, none recurs more often than the request for information about telephoto and wide-angle lenses for the Polaroid Land

camera. In the past I have answered these by telling the writer that Polaroid Corp. doesn't make such devices and doesn't supply any information about those on the market.

Recently, however, one reader got my answer and shot back with words to this effect: "I didn't ask you what Polaroid Corp. does or doesn't do. What I want to know is whether or not YOU, MR. EXPERT, recommend the use of these lenses."

So, in the face of this invitation to get out and work I did some experimenting with some of the gadgets offered for sale as wide-angle and telephoto lenses for the Land camera.

First of all, let me make plain that none of the devices which I tried can properly be called either a wide-angle lens or a telephoto lens. They are *lens attachments*, designed to give a "wide-angle effect" or a "telephoto effect." I make this distinction because in photography a wide-angle or a telephoto lens is a very definite object, and the mere fact that someone calls a thing a telephoto lens does not necessarily make it one.

The design of the Polaroid Land camera does not lend itself to the use of wide-angle or telephoto lenses. The camera's lens is fixed in its mount, so it can't be interchanged.

So that brings us to the lens attachments. The ones I tried appeared to be rather simple in their operating principle. To achieve a "telephoto" effect a rather weak magnifying lens system is fitted over the camera lens.

For a wide-angle effect a minifying lens system (that's like looking through the wrong end of a telescope) goes over the camera lens. Since it records all objects smaller than the camera lens does, it can squeeze some more subject area onto the print.

By their very nature, these optical systems are limited in the amount of magnifying or minifying which they

can produce. I found no "tele" device that could give a two-diameter increase as compared to the camera's lens. And the "wide-angle" device offered a rather modest increase in the size of the area it could cover.

The lenses I had were secured to the camera's lens mount by adapter rings similar to those used to hold filters. Some of the adapter rings were held on only by friction of many little metal fingers—when I made these tight enough to hold the heavy lens attachment securely, the fingers had a tendency to gouge the lens mount.

Another type consisted of a ring which fitted the lens mount quite closely and was fastened in place by a finger-tightened set screw.

As I was concerned about the possibility of the lens attachments falling off, I turned the camera in various directions and shook it a bit. I found that I did not have to strain myself to shake some of the lens attachments loose from the camera (I was experimenting over a bed, so no damage). Others were more tenacious, but it was not my impression that any of them was really "secure" on the lens.

When the lens attachments are in use, the camera's focusing scale, rangefinder, and viewfinder are no longer accurate. For focusing, the lens attachments have scales which indicate where to set the camera's focus scale in order to focus sharply for a certain distance. However, for very distant objects (infinity) the focusing position is the same as without the attachment.

I tried various distances and managed to get a reasonable number of pictures out of focus. One set that I used was able to make an out-of-focus print every time, even though I followed the instructions carefully. Maybe I was doing something wrong.

It was my impression that the lens attachments I tried did not improve the sharpness of my pictures, as compared to the results without them.

At last we have arrived at the crucial question: To buy or not to buy a lens attachment? I think that you can't get into any real difficulties if you get one from a reliable dealer, with the clear understanding that you can return it if not satisfied. Try it out—if you like the results, fine. If not, take it back and get a refund.

If there is some manufacturer or importer of lens attachments for the Polaroid Land camera who feels that perhaps I didn't get to try his own excellent product, I'll be glad to hear from him and will give his gadgets a whirl.—THE END

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A vertical strip of ten black and white photographs showing various models of Nikon SLR cameras. The cameras are arranged vertically, each in a different orientation (front, back, side, top, bottom). The models shown are the Nikon F, Nikon F2, Nikon F3, Nikon F4, Nikon F5, Nikon F6, Nikon F7, Nikon F8, Nikon F9, and Nikon F10. The images are high-contrast, emphasizing the mechanical details and the iconic Nikon design language.

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# 10 Ways To Eliminate Dust, Scratches On 35mm Negatives

The larger the print, the larger those dirt spots and scratches become—especially when it's from a 35mm negative!

It's much easier to take preventive measures than to spend many hours spotting away. And the time to start is when you take down your dry negatives (or get them back from the photo-finisher—if you've sent them out).

Try to work in as dust-free an area as possible. If dust does get on your film, gently blow it off or wipe with a soft negative brush. A "simple" sable will do, but you can get more elaborate models. The Post Novelty Co., 117 Greene St., New York, N. Y., makes a brush with a self-contained blower. Nuclear Products Co., 10173 E. Rush Street, El Monte, Calif., makes a brush called the Static-Master, incorporating a radioactive strip which discharges dust-attracting static electricity. A similar brush, the Alpha Ray, is manufactured by C. & K. Eugenheimer, 898 River Rd., Edgewater, N. J.

Dirt and grease can be removed with film cleaning liquids (like Edwal or Kodak) purchased from your local photographic dealer. Some new cleaners, such as the Anti-Stat Safe Film Cleaner, sold by Braun Laboratories, 206 S. Hutchinson St., Philadelphia, Pa., contain a new non-toxic, non-inflammable DuPont liquid that also discharges static electricity. (Carbon tetrachloride, the chief ingredient in some film cleaners, is highly toxic—use only in a well-ventilated room.)

Dust and dirt can be removed fairly simply; it's the scratches that account for most of the fatalities in 35mm film. To prevent scratches, or to patch up negatives that already have been damaged, here is what you can do:

1. Handle negatives by the edges. Never touch the emulsion (dull) side.
2. Negatives cut into five or six strips can be handled conveniently and filed in special glassine envelopes. These are available from most photo dealers.
3. The emulsion side should face away from the seam in the envelope. This prevents scratching the negatives when they are slipped in and out.
4. When inserting or withdrawing negatives, bend envelope into a rounded shape by applying pressure to edges. This will prevent abrasions caused by film rubbing against envelope interior.
5. Avoid pulling film through strip negative carrier in enlarger. Instead, open carrier and lift it gently to the next frame each and every time.

6. Scratches can be minimized, and sometimes completely eliminated, by applying Edwal No Scratch, made by Edwal Scientific Products, 420 W. 11 St., Chicago, Ill.; or Kov-A-Mar, by Braun Laboratories. These liquids have the same index of refraction (or light bending properties) as the film. (Nothing, of course, will help when actual emulsion has been gouged out of the film.) Since No Scratch and Kov-A-Mar are applied wet, a glassless negative carrier must be used. These preparations are simply brushed on either or both sides of the negative. They become sticky after remaining on the negative awhile, but this does not affect the print (they may be removed with regular film cleaner).

7. For production work, there is the Refractamatic, a negative carrier made by Simmon Bros. for their enlargers. Refractasil, a special, highly efficient scratch suppressing liquid is spread on the film by a special device, and is drained into a built-in reservoir after use. This liquid produces practically spotless, scratch-free enlargements from seemingly hopeless negatives. (For full information on Refractamatic, see MODERN, October, 1954.)

8. Minor scratches can also be minimized by spreading a fine, almost indiscernible, film of Vaseline on the negatives. This can also be removed with film cleaner after printing.

9. Glycerin can be used, too, for minor scratches—the difficulty with this is that you might drip liquid into the enlarger interior or onto lens.

10. Some prefer printing with a double strength wetting agent—here, also, you run the risk of dripping liquid into enlarger and onto lens. Since the emulsion side of the film is soft while wet, the negative adjacent to the one being printed may be damaged by pressure from the negative carrier.

A set of spotting colors should take care of any incidental spots; but, most of your spotting worries should be over if you follow the suggestions above. Who says an ounce of prevention isn't worth a pound of cure?—NORMAN ROTHSCHILD

## CORRECTION: BUTTAFARRI

The correct address for the Buttafarri Corp. is 452 Fifth Avenue, New York 18, N. Y., and not 425 Fifth Avenue, as given in the May "Modern Tests" feature, and in the correction at the end of "New Products" in the April issue.

# What You Should Know About Custom Photofinishing

Some of us—for lack of time, space or inclination—bypass the darkroom and leave our black-and-white processing to professional photofinishers. At the same time we hopefully look forward to results of reasonable quality.

If you are a serious amateur and discouraged with the spotty, lifeless prints sometimes turned out by the corner drugstore, be of good cheer because there is something you can do about it. You can investigate the more artful results produced by the custom photofinishers—at little extra cost.

What kind of special service do these labs offer for the custom prices they command? Special developers? Development by inspection? Underexposed negatives pushed? Cropping? Dodging and burning in?

To find out, we submitted a questionnaire to 45 custom laboratories which advertise regularly in MODERN and other publications. We also wanted to find out just what a photographer could do to be sure that results would match the picture he had in mind. Perhaps we could discover a trend—set up rules for submitting material to photofinishers.

Here are some of the questions we asked:

"Do you develop by time and temperature, or by inspection?"

"Time and Temperature," said 56%.

"Inspection," said 22%.

"Both," said the rest. No trend there.

"Do you make your own special developers, or do you use standard brands?" we probed.

"Our own," said 40%.

"Standard!" shouted the rest.

"Which standard?" we pursued—and came up with 18 different answers.

## More questions

"Do you recommend the use of ASA exposure indexes?" 72% went along with ASA. The other 28% were equally emphatic about modification. Most suggested ratings 2X to 2½X the ASA recommendations, but one lab (a determined trend spoiler, apparently) advised a general lowering of the ASA indexes.

"Do you make contact sheets from entire rolls of 35mm film?" we asked. Only 44% did.

"Do you make enlargements from cropped contact sheets?" A giant 84% said yes—as close as we came to uniformity among custom photofinishers.

It would seem, then, that although custom labs do offer services somewhat superior to the average—nevertheless the type and amount of service depend

largely on which laboratory you use. Some will use any developer you specify, plus special papers and such extra-special printing techniques as you dictate—for a price. Other labs don't have the facilities for such special individual treatment.

Many photographers feel that contact sheets are a valuable intermediate step to final enlargements. Not only do they serve as a simple exposure record, but the tiny contact frames can be studied in advance and only the best ones blown up to 4 x 5 or larger size. Then, too, the contact sheet can be marked with a grease pencil to indicate to the photofinisher how the final enlargements should be cropped.

All custom labs will spot prints for you (some do a better job than others), but not all will dodge, burn-in, vignette and such during enlarging.

## Consider service, cost

Price is another variable, although it is generally commensurate with the service you get. Extra service, extra cost.

If you've decided to give custom processing a whirl, then investigate the advertisers. Find out what service they have to offer and how much it will cost. Or your photo dealer can suggest a few photofinishers for you to try—and in most cases he'll handle the details of getting your film and instructions to the laboratory.

What kind of instructions should these be? Our 45 questionnaires contained some helpful answers:

Such essentials, naturally, as what size to make the enlargements and whether to print on double weight matte or single weight glossy;

"Any special instructions which would aid in inspection of the film (i.e., 'solid black background, subject is face')";

"Anything unusual, such as a tiny spotlighted subject in a black background, all white background, etc.;

"Lighting, such as bounce light, flash, direct electronic flash, natural light;

"Films exposed with electronic flash should be so marked;

"If roll was unevenly exposed, it should be indicated;

"If exposure index is exact, or just guesswork."

Send away a test roll of film first and evaluate the results for yourself. Once you've found a custom photofinisher who does your work just the way you want it—stick to him. That way you'll always get predictable results to match the do-it-yourself kind—and with considerably less effort.—M. T.

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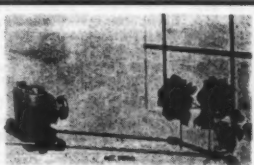
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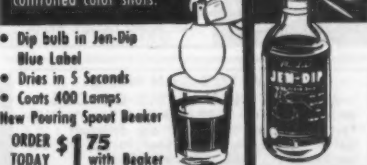
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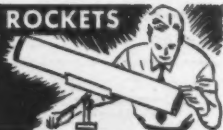
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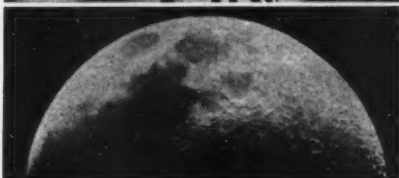
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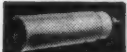
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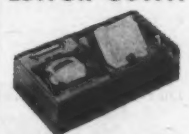


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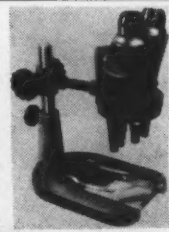
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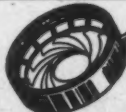
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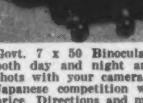
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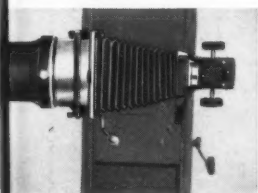
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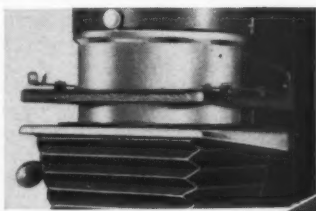
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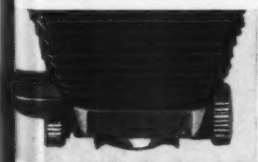
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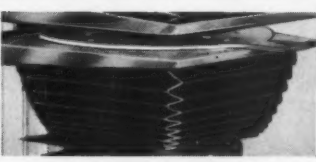
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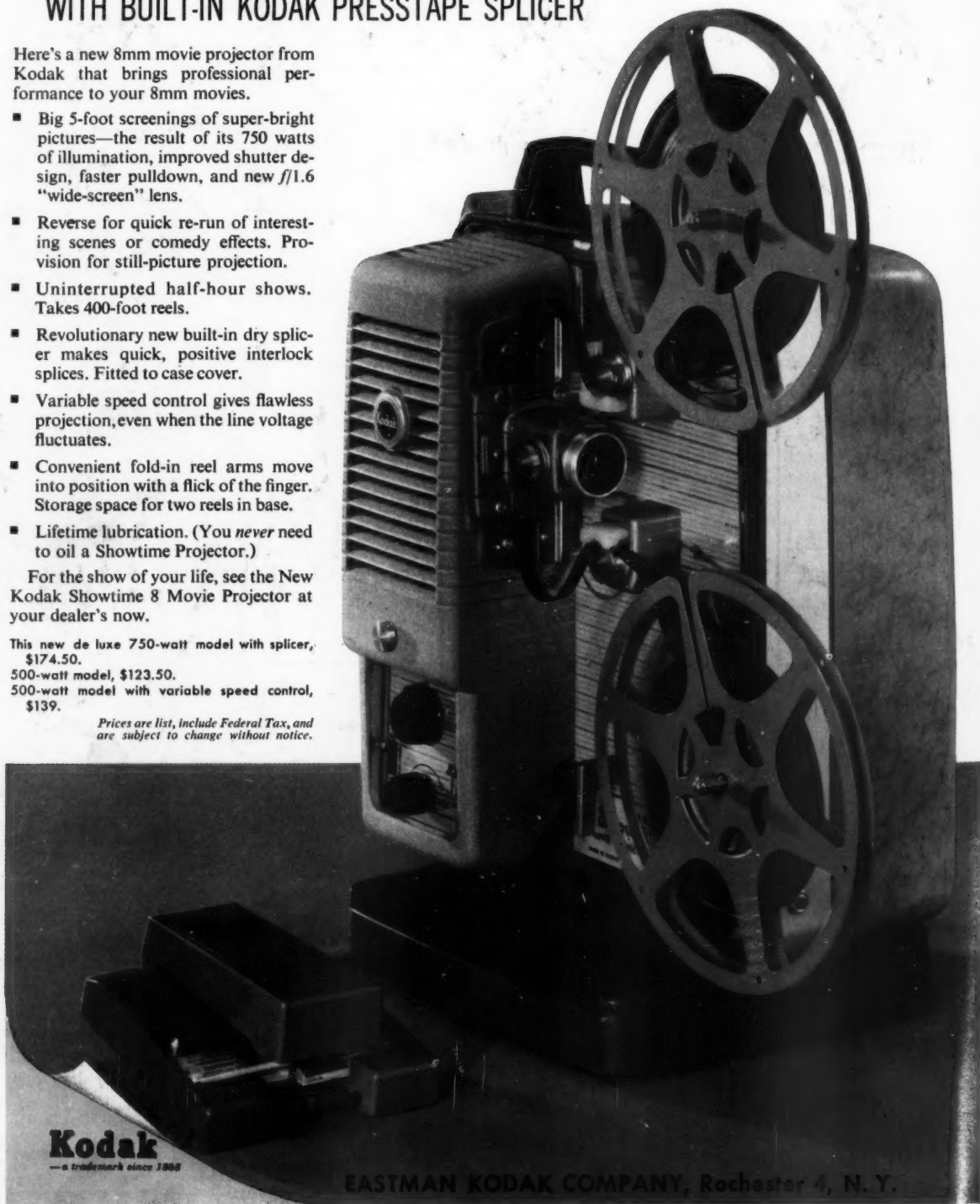
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